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The ART NEWS



"MRS. CHARLES OGILVIE"

By SIR JOSHUA REYNOLDS

Purchased from the John Levy Gallery by the Charles Parsons fund of St. Louis and presented to the City Art Museum of St. Louis.

NEW YORK, JANUARY 25, 1930

Vol. XXVIII—No. 17—WEEKLY

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The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, JANUARY 25, 1930

Christie to Sell The Lansdowne Antique Marbles

**Formed in the XVIIIth Century,
The Collection Has Long Been
Regarded as Among the Finest
In Private Possession.**

The announcement which appeared recently of the coming sale of the Lansdowne collection of Greek and Roman marbles has aroused wide interest and much speculation. Although the collection has not been published since 1882 its fame has grown to an extent which is probably not entirely justified.

When the collection was formed in the late XVIIIth century, classical works of art were less carefully scrutinized than they are today and the assurance that a piece was antique was all that a collector demanded. The sculpture of Greece and Rome seems to have been placed on a parity which later scholastic research has largely destroyed and little attention seems to have been paid to the distinction between Greek originals, Roman copies and adaptations, and purely Roman productions.

In the letters written by Gavin Hamilton, the Scottish painter and dilettante who excavated many of the pieces and sold them to the first Marquis, the marbles are described simply as antique and only modern restorations are noted. Roman sculpture from the ruined villas of the emperors was plentiful; Hamilton alone dug up hundreds of pieces. The work of all periods, from the rare early Greek to those of the later emperors, was found together and remained largely unclassified. Europe was in the midst of a classic revival and the archaeologists had a target nearly a thousand years broad to shoot at. The determination of a date not later than the IIIrd or IVth century A. D. was sufficient.

Something of the same spirit seems to have inspired later studies of the Lansdowne marbles. Only a few are even tentatively attributed to even the broadest division of Greek or Roman art. It is probable that attribution has been made more difficult by the restorations which many of the sculptures suffered soon after they were found. The practice of re-working an entire figure seems to have been quite general in the XVIIIth century and minor additions frequently caused the destruction of the surface quality of all adjacent parts.

How far this has gone in the Lansdowne marbles, only a close examination of the pieces themselves could determine, but the many illustrations in the Christie catalogue show few pieces which seem earlier than Roman times. The great majority appear to be late Roman copies of or derivations from quite remote originals.

There are, however, several notable exceptions, pieces which are either wholly Greek or are careful and spirited copies. A statue of Hermes, well over life size, is a replica of the Belvedere Hermes in the Vatican, but seems to be of finer quality. It is executed in the style of Praxiteles and is closely related to other Praxitelean figures in Athens, Rome and the British Museum. When it was found in 1771, Hamilton regarded it as one of

(Continued on page 8)



"PORTRAIT OF MADAME HESSLING (Madame Jean Renoir)," 1921

Loaned by Josef Stransky to the exhibition of "Painting in Paris" at the Museum of Modern Art.

By ANDRE DERAINE

PROBLEM PICTURES IN LONDON SHOW

LONDON.—For the serious student, the confrontation of related pictures brought together from the different quarters of the globe in the great Italian exhibition at Burlington House will throw light upon many debatable points and tentative attributions, writes P. G. Konody in the *London Observer*. There is, for instance, the case of the two fascinating profile portraits of ladies (Nos. 119 and 122), the one in the Poldi Pezzoli Museum in Milan, the other in the Kaiser Friedrich Museum in Berlin. Few pictures have given rise to so much dispute. The Milan profile was originally catalogued as Pier dei Franceschi; Venturi gave it Antonio Pollaiuolo, Berenson to Verrocchio, and Bode to Domenico Veneziano. The same names have been suggested for the Berlin picture. The ludicrous attribution to Cimabue attached to it, when it was in a Paris collection, is only worth recording as a curiosity and as

(Continued on page 9)

Chicago Institute Buys Five Contemporary French Paintings

CHICAGO.—The Art Institute of Chicago has purchased from the Winterbotham Fund five paintings by contemporary French artists. These are "Delphi," by Jean Lurcat; "The Garden," by Jean Marchand; "Still Life" by Charles Dufresne; "Still Life" by Georges Braque; and "The Epicure," by Edouard Goerg.

FINE CANVASES IN DUKE'S COLLECTION

LONDON.—Much interest attaches to the announcement made recently by the Duke of Richmond and Gordon that he would disperse by private sale,

(Continued on page 6)

SCULPTURE IN ITALIAN EXHIBIT

LONDON.—Though comparatively few in number the examples of sculpture at the Italian Art Exhibition at the Royal Academy are very important, writes the art critic of *The Times* of London. The bald statement that in the Central Hall the three "Davids," of Donatello, Verrocchio, and Michelangelo, are brought together, though it aptly sums up the spirit of daring and discriminating generosity in which the whole exhibition has been organized, gives little idea of what the works represent, both in themselves and in the history of art. It has been said that the Renaissance sculptors of Italy "issued from the Pisan pulpit as the Greeks from the Trojan horse." For practical reasons none of the more celebrated Pisans, Niccola, Giovanni, and Andrea, is represented here—unless "The Virgin Annunciate," in painted wood, by Pisano Nino, in the first room, with its splendid grasp of sculptural as

(Continued on page 9)

Modern Museum Exhibition of Painting in Paris

**Contemporary French Art
Follows American Show.
Paintings Shown Are All
From American Collections.**

The Museum of Modern Art has opened its third show, this time made up of paintings by men now living in Paris. In selecting pictures for the present exhibition the Museum had a far less difficult task than in the American show which preceded it. This exhibition was an experiment and the material for it was too close at hand to be clearly seen. The French show presents few problems of selection among painters and a limited choice among pictures. It might, of course, have been possible to do an experimental thing; to bring to New York men and pictures who are not already well known, but the Museum has chosen rather to show some of the best things by men who are already well established.

Most of the pictures have been shown in New York either publicly or privately before and so the element of surprise, pleasant or painful, is greatly reduced but at no time since the Armory show have so many first rate paintings by modern Frenchmen been exhibited in New York. It is true that not all of the best pictures of the school in America are shown but the quality throughout is amazingly high and, except in the case of Matisse, it would be difficult to improve greatly upon the selection. Braque and Picasso stand out as the leaders in this exhibition and both are splendidly represented. No previous exhibition has offered so interesting a comparison between the work of these two men who, between them, started cubism on its way. Braque has stuck to his guns and, while he has discarded many of the cubistic tenets he has been most searching in his studies of abstraction. In contrast to the more fiery genius of Picasso he is calm and impersonal, developing his theories of formal relations with a cold, scientific precision. He is above all things rational and his pictures are therefore less exciting than Picasso's adventures in abstraction.

Compare, for example, "The Table," by Braque, with Picasso's large still life from the collection of Mary Hoyt Wiborg. Here are two pictures in which the same elements are employed in much the same manner but the difference between the pictures is evident even in black and white. Braque's is unemotional to the point of dryness, calculated, measured and exact. He has put his imagination to work and held it rigidly within the bounds of logic. His pictures are mathematical calculations, highly complex but clearly stated. Picasso has a more facile mind and a more boisterous spirit. He arrives at conclusions no less exact than Braque's by entirely different means, by instinct rather than calculation and the results are more highly colored, literally and figuratively.

Because of his variety Picasso arouses the greater interest for, while Braque has confined himself almost entirely to still life, Picasso has wandered all across the subjective world, painting women and children and

(Continued on page 4)



"THE TABLE," 1927

By GEORGES BRAQUE

Lent by Paul Rosenberg and Company of New York and Paris to the exhibition of "Painting in Paris" at the Museum of Modern Art.

FRENCH SHOW AT MODERN MUSEUM

(Continued from page 3)

still lifes and flowers. Most of the phases of his kaleidoscopic career are illustrated in the fourteen pictures shown here.

The earliest is "The Dancer" from the Lewisohn collection, one of the finest Picassos in America. From his famous "blue period" comes "The Sweet Tooth," which Josef Stransky has lent. There are several still lifes and abstractions, the classical "Woman in White" and "Woman and Child," and the very fine canvas of

two figures which was shown at the Reinhardt Galleries two or three years ago.

One of the most interesting pictures by Matisse is the study for a decoration in a Russian palace, painted in 1910. It has a perfection of line and pattern which are sometimes wanting in the later pictures. Mr. White's "Seated Nude," "White Plumes," "The Pose of Buddha," both from private collections, "Interior," lent by Miss Cone and the Lewisohn and Harriman still lifes are all fine pictures but it seems too bad that one or two of his later and stronger works should not have been included.

To these three men must be given the major honors but there are a number of others who press them

closely. The two fine Derains from the Phillips Collection, "The Window on the Park" and the portrait of Mme Hessling, both by Derain, are among the best pictures in the exhibition. Segonzac, also, is well represented although there are several pictures in America by him which would have strengthened his group. Of those shown here "Figures," "Canoeist" and the later landscape are excellent.

Although he belongs really to a different period Bonnard is too fine a painter to be omitted from a contemporary French show. Seven characteristic pictures are included. Rouault sings his hymn of hate through five brutal canvases and commands respect.

The exhibition has been very well

planned and the men whose past performances entitle them to first consideration have been given the largest representation. A number of others are included and one or more of their pictures hung. For the most part they serve more as a foil than as definite contributions.

A list of the painters with the number of pictures by each follows. Bonnard, 7; Braque, 5; Chagall, 2; Chirico, 4; Delaunay, 1; Derain, 10; Dufresne, 3; Dufy, 2; Fautrier, 1; Forain, 2; Friesz, 2; Gromaire, 3; Kissling, 2; Laurencin, 2; Leger, 2; Lurcat, 2; Matisse, 11; Miro, 2; Picasso, 14; Rouault, 5; Segonzac, 5; Soutine, 3; Survage, 2; Utrillo, 2; Vlaminck, 3

BERLIN TO HAVE MATISSE SHOW

BERLIN.—Owing to the personal support of the artist as well as to that of owners of important collections in various countries the large showing of works by Matisse to be held in February at the Thannhauser Galleries here has now been prepared. About eighty oil paintings of all the periods of the artist will be included as well as many drawings, bronzes and graphic works.



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BY APPOINTMENT



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"STILL LIFE," about 1924

By PABLO PICASSO

Lent by Mary Hoyt Wiborg to the exhibition of "Painting in Paris" at the Museum of Modern Art.

BUDAPEST TO SEE AMERICAN ART

An exhibition of Paintings and Sculpture by Contemporary American Artists is to be shown in the Nemzeti Salon, Budapest, Hungary, during the month of February, under the joint auspices of the American Federation of Arts and the Hungary Society of America. The patrons include H. E. Count Laszlo Szechenyi, the Minister from Hungary to the United States, the Honorable Butler Wright, United States Minister to Hungary, H. E. Count Klebelsberg, Minister of Education, Hungary, and H. E. Louis Walko, Minister of Foreign Affairs, Hungary. The exhibition, consisting of thirty-eight paintings by as many artists, and twelve bronzes by eleven sculptors, was chosen under the advice of a committee composed of Mr. Homer Saint-Gaudens, Director of the Carnegie Institute, Pittsburgh, Mr. William M. Milliken, Curator of Painting, Cleveland Museum of Art, Mr. Royal Cortissoz, art critic of the *New York Herald Tribune*, and Miss Lena

Mechlin, (ex-officio), Secretary of the American Federation of Arts and Editor of *The American Magazine of Art*. The Phillips Memorial Gallery, Washington, D. C., and the Carnegie Institute, Pittsburgh, as well as individual artists, made generous loans. The collection was shipped on the S. S. President Roosevelt, United States Lines, on December 31st.

The American Federation of Arts' purpose in assembling this exhibition of paintings and bronzes by contemporary American artists was to manifest as far as possible within such limits, the character and development of these arts in the United States and thus enable art lovers in Hungary to extend their acquaintance with them. Therefore, the works included (with but five exceptions) are by living artists—men and women who have attained distinction and who are still creating. The exceptions are five artists of our own time, four of them but recently deceased. The collection comprises the work of both conservatives and progressives who are recognized as leaders in their respective fields, honest and sincere artists whether they are producing works in the traditional manner, or whether they are experimenting in an endeavor to create new traditions. The exhibi-

tion should serve not only to increase in Hungary an acquaintance with contemporary American art, but should also promote friendliness between the two nations, as the natural result of better understanding.

The exhibition includes works by the following painters: Gifford Beal, George Bellows, Frank W. Benson, Ernest L. Blumenschein, James Chapin, E. Irving Couse, Arthur B. Davies, Charles H. Davis, John F. Folinsbee, Childe Hassam, Charles W. Hawthorne, Eugene Higgins, Edward Hopper, Ernest Ipsen, John C. Johansen, Bernard Karfiol, Rockwell Kent, Leon Kroll, Ernest Lawson, George Luks, Willard L. Metcalf, Jerome Myers, Leonard Ochtman, Marjorie Phillips, Maurice Prendergast, Ellen Emmet Rand, Edward W. Redfield, W. Elmer Schofield, Leopold Seyffert, Robert Spencer, Gardner Symons, Augustus Vincent Tack, Edmund C. Tarbell, Allen Tucker, Walter Ufer, Frederick J. Waugh, J. Alden Weir and Charles H. Woodbury. Sculptors represented were Hunt Diederich (with two works), Leo Friedlander, John Gregory, Malvina Hoffman, Anna Hyatt Huntington, C. Paul Jennewein, Edward McCartan, Hermon A. MacNeil, Paulanship, Albin Polasek and A. Phimister Proctor.

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"THE CANOEIST," 1922

By ANDRE DUNOYER de SEGONZAC

Loaned by a New York collector to the exhibition of "Painting in Paris" at the Museum of Modern Art.

MATISSE ON CARNEGIE JURY

Henri Matisse, one of the most famous living artists, will visit Pittsburgh next September, according to an announcement made by Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute. Matisse has long been looked on as the leading French modernist.

He will come to this country as the guest of the Carnegie Institute to serve on the jury of award for the Twenty-ninth Carnegie Institute International Exhibition of Paintings. This will be the second time that his name has been associated with the Carnegie Institute International, for a sensation was created in the art world when his

painting, "Still Life" was awarded first prize in the Twenty-sixth Carnegie International in 1927. Though his work had received wide recognition, the Carnegie prize was the first official reward he had ever received.

When Matisse was awarded first prize in the Carnegie International, reports came to this country that he had assembled his pupils and had announced to them his decision to abandon his ideas of modernistic painting in favor of the old school method. When this report reached Matisse, he said:

"In the first place, I have no pupils. I live here alone, not tutoring anybody. Secondly, though I am considered a modernist, I have never abandoned the traditions of painting. I believe the present rumor was started by persons who feared or resented the reaction on

American art when my "Still Life" was unanimously awarded the first prize in the Carnegie Exposition. My belief in painting, my ideal, is unchanged. Perhaps others are trying to change it for me since the prize was awarded to me."

Two other European and three American artists will serve on the jury of award for the Twenty-ninth Carnegie International with Matisse. This jury will meet in Pittsburgh on September 23rd and will award the usual Carnegie prizes, and for the second time, the Albert C. Lehman prize of \$2,000 to the artist of the best painting available for purchase in the Exhibition. The painting receiving this award will be purchased by Mr. Lehman at its list price up to \$10,000.

FINE CANVASES IN DUKE'S COLLECTION

(Continued from page 3)

through Messrs. Spink and Son, some of the pictures in his valuable collections. These contain very fine examples of Van Dyck, Gainsborough, Romney, Reynolds and Lawrence, which should command high prices in the market.

Among the most famous canvases owned by the Duke are Charles I and Family, Lady Betty Sidney and Lord John and Bernard Stuart, by Van

Dyck; the Fifth Duchess of Bedford, and Duchess of Richmond, by Lawrence; the half-length of William Pitt, by Gainsborough; the Honorable Mrs. Damer and George, Lord Anson, by Romney; and the "Thames from Richmond Gardens" and "Whitehall," by Canaletto. Other paintings are by Lely, Wouverman and George Stubbs. Another notable canvas is Reynolds' portrait of "Jane, Duchess of Gordon."

Goodwood House has many treasures besides pictures, including the Gobelin tapestry, which was presented by Louis XV to the third Duke of Richmond when he was Ambassador to the Court of France.



"The Balcony" by Bernard Karfiol

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MOZARABIC CHAPEL FOUND IN CASTILE

MADRID.—The many archaeological explorations that are taking place in Spain at the present time are resulting in the discovery of forgotten or unknown monuments of considerable importance and of priceless documents for the historian and the archaeologist. The latest addition to the list is a small chapel lying close to a village in the province of Burgos, called Quintanilla de Lara. This chapel, hitherto ignored, possesses such extraordinary features that it will soon be famous amongst archaeologists the world over.

The chapel, within sight of the historic castle of Lara, is, unfortunately, not complete. Originally, no doubt, its ground plan was the shape of a Latin cross, but the nave proper no longer exists. All that remains is the apse and the two transepts, which form a crossing forty feet wide. The apse is rectangular, the roof obviously of a later date. A triumphal arch connects the apse with the crossing. It is a horseshoe arch of Mozarabic, not Visigothic, type. Its ornamentation is probably unique in early Christian art. From one end to the other, along the arch stones, runs a graceful band of foliage, forming elegant circles. Within these are carved the most varied subjects: a bird, a bunch of grapes, a tree, a star, a flower. The arch rests upon two plain stone corbels, the "zapatas" characteristic of Mozarabic art, and below these are the capitals, huge stone blocks over three feet square, carved upon one side. They rest upon two white marble columns of classical shape, which possibly had belonged to some Roman villa. The subjects on the capitals are without parallel. On one of them is represented the bust of a woman enclosed in a "mandorla" supported by two winged angels. Her head is adorned by the lunar crescent, and an inscription explains that she represents "Luna," the moon. On the other capital, the sun is represented by the bust of a man with his head surrounded by the sun's rays, and enclosed with a double circle held by two angels. The inscription reads "Sol." These carvings suggest some early religion of aster-worship, but this idea is dispelled by an imposing carving of Christ in majesty over the keystone of the arch. Contrary to the custom in the Middle Ages, this Christ is represented with his hand over his heart; not, as is usual, raised in the act of blessing.

The exterior of the building is no less extraordinary. The walls are made of huge ashlar, giving an impression of strength and endurance. In the upper part, for some unknown reason, several blocks of stone protrude at regular intervals in a row. The greatest interest, however, centers in the beautiful ornamental bands running the entire length of the building. The motifs are the same as on the triumphal arch inside, only of still greater variety. The circles formed by the band of foliage include lions, dragons, pineapples, parrots, ducks, roses, and many other unusual subjects. The archaeologists' interest is nevertheless centered upon three anagrams, the interpretation of which gives the date of the building. The letters are hanging from a cross, following the well known Visigothic custom, so widely extended in Spain from the VIIIth century. The first two anagrams read: "Adefonsus Legione;" the third one reads: "Fredenandus Castella." The same formula appears on all the early Castilian charters and documents, and it fixes the date of the monument. This chapel was built at a time when a king named Alfonso reigned in Leon, and a count named Fernando ruled in Castile, that is between 925 and 930 A.D. During that period, Alfonso IV was King of Leon, and Fernando Assuriz was Count of Castile.

Inside the chapel, over the carving of the sun, there is a Latin verse reading as follows:

"Oe exiguum exiguam offero Flamola votum."

(I, the humble Flamola, give this humble offering.)

Contemporary documents identify this humble Flamola, the donor of the chapel. She belonged to the family of Fernan Gonzalez, which was shortly to become the most important in Castile. There are still extant manuscripts signed by her and her husband, Gon-



"SEATED NUDE," 1917

By HENRI MATISSE

Loaned by Samuel S. White, 3rd, of Philadelphia, to the exhibition of "Painting in Paris" at the Museum of Modern Art.

ASSYRIAN MURALS DISCOVERED

ALEPPO.—According to *Le Courrier de Syrie*, the archaeological expedition of the Institute of France, under M.M. Thoreau Dangin and Dunand, has recently discovered some very important mural paintings on the walls of the Palace of Assurbanipal at Tel-el-Amarna, an already well known archaeological site. On these walls, beside the Euphrates, unknown artists have depicted ancient ceremonies as well as details of daily life.

One very large mural, just brought to light, has for its subject a royal audience. In the huge throne room the king is surrounded by ambassadors from foreign countries while thirty courtiers are in attendance. The scene gives a clear idea of a phase of the life at the Assyrian court.

Other paintings show groups of warriors, their full black beards a triumph for the coiffeurs of the period, their long robes gracefully arranged in folds of snowy white, with rich fringes which rise as they march. A red and white bandeau serves in place of a crown. Archers in readiness for battle parade in serried ranks. Then come the fine Assyrian horses of various colors—white, brown, chestnut, black—with aigrettes on their heads. Their

zalo Telliz, Count Cerezo de Rio Tiron, and dated 902 and 912 A.D. The last authentic document of Doña Flamola is dated 929, at which time she was a widow. The document in question refers to some property which she is donating to a monastery "in memory of the Count, my lord." E. T.

riders stand beside them, all waiting, apparently, for the signal to mount. This dramatic moment has been seized by the ancient artist with brilliant effect.

Among the other scenes which have been discovered are depictions of the throne room, the billiard room (or rather its ancient equivalent) and the bathroom, in which are shown surprisingly modern accessories for the comfort of the sovereign.

M. Cavo, the architect attaché at the Palace of Azem in Damascus, was secured by the expedition to reproduce in color and to scale these rarely beautiful scenes. Some fragments of frescoes have been transported to Aleppo.

FRENCH CUSTOMS SELL REMBRANDT

PARIS.—A painting signed with Rembrandt's name and known as "Portrait of a Young Man" brought \$12,000 at auction on January 14th, according to the Associated Press, despite the fact that some experts challenged the genuineness of the signature. The painting was confiscated by the French customs in 1926 because it had been shipped from Soviet Russia without a declaration of value.

A protest against the legality of the sale by the customs, on the grounds that the French law says that "the customs must sell goods by lot and not by piece," was not sustained. The court ruled that it was difficult to sell Rembrandt paintings in job lots.

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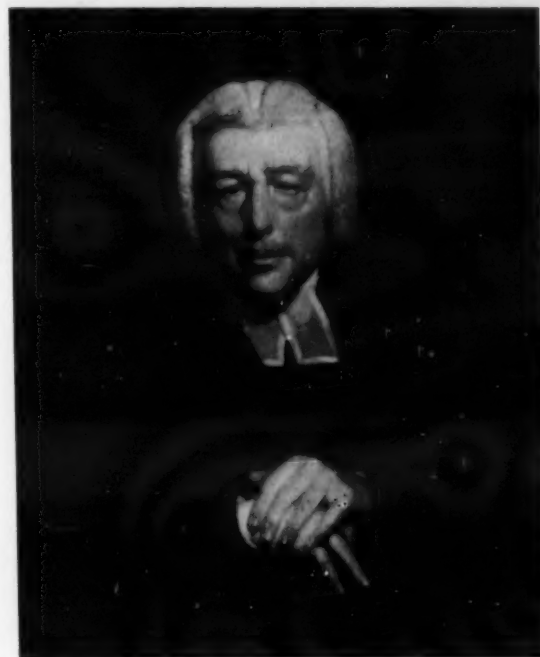
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Christie's to Sell the Famous Lansdowne Antique Marbles

(Continued from page 3)

his most important discoveries and Payne Knight later described it as one of the finest sculptures in England.

Later than the Hermes, both in conception and execution, is a seven foot figure of Hercules which closely follows the canons of the school of Lysippos. Both this and the Hermes are finely preserved and neither has more than very slight restorations. The Hercules was found in 1790 in Hadrian's villa and was purchased by Lord Lansdowne for £600. There can be little question that these two sculptures are among the finest Greek male figures found in Italy.

An Attic relief of Athena Nike, although less imposing than the two figures, is earlier than either and of extraordinary quality. The date assigned to it, early IVth or late Vth

century B. C., seems fully borne out by the pose of the figure and sculptural treatment. Athena stands facing to the right, draped in a doubled chiton which falls in straight, clearly defined folds. Her right hand rests on her hip and the bare arm is outlined with a simple cloak which falls behind her back. The goddess gazes at a plumed helmet which she holds in her raised left hand. Behind her left leg is a round shield.

One of the most popular pieces in the collection is a much restored head of Hermes. The head itself, apart from the added nose and ears, is evidently Greek, although later than the great period, but the effect of the whole is largely destroyed by the badly proportioned hat with a new brim and the negligible modern bust. A head of a girl, also restored, has pre-

served more of its original quality. This, No. 23 of the catalogue, was found in Hadrian's villa by Hamilton and sold for £15.

A statue of a wounded Amazon, No. 59, is probably much better than the unfortunate catalogue illustrations suggest. The outlines of the figure are completely destroyed in the reproduction, but the head and the folds of the drapery suggest that it belongs to the late Hellenistic period. The figure is six feet six inches high and is a copy in Pentelic marble, probably from a bronze original.

Among the few original Greek sculptures is a fragment from a sepulchral relief which can be safely ascribed to the IVth century B. C. A piece of the pediment is preserved and beneath the epistyle is the veiled head of a woman, finely carved.

A statue of Paris, No. 90, is in its conception one of the finest pieces in the collection. It is unfortunately in a badly damaged condition and has been extensively restored. The graceful pose of the figure and the model-

ing of the torso suggest an earlier date than the cataloguers have ventured and a Greek, rather than Roman origin.

A second statue of Hermes, No. 104, is particularly remarkable for its perfect state of preservation. The figure is that of a slim youth, nude except for a cloak over the left shoulder and is presumably a Roman copy of a Polykleitan figure.

Less well preserved, but of greater interest, is a statue of Hermes, No. 49, of which several replicas exist. All are evidently copies of a bronze original but the Lansdowne figure, though in some ways inferior to those in Munich and Paris, is the only one in which the head and body belong together. The figure has suffered from restoration and re-working but is clearly of Hellenistic derivation.

Among the purely Roman pieces are two grave monuments of unusual interest. Both are portrait reliefs, No. 73 with five busts in high relief, No. 74, with three. The first belongs probably to the Augustan period, the

second to that of the Claudian emperors.

Because of its literary associations, the relief of "Homer Meditating upon the Illiad," has been one of the most popular of the Lansdowne marbles. It has been freely and not too intelligently restored but the original parts form a characteristic Attic relief. It is possible, however, that it may be a Roman work in the Greek manner.

In addition to the Greek and Roman sculptures there are a few from Egypt and Assyria. Chief among these are Nos. 50 and 51, two fragments of Assyrian relief. The former is carved with a bearded man leading two elaborately harnessed horses. This and the second relief, a head, were found at Khorsabad and are similar to the reliefs from the palace of Sargon.

The catalogue of the collection has been most carefully compiled and in addition to the descriptions of the pieces and notes on their restoration it includes copies of the correspondence between Gavin Hamilton and the Earl of Shelburne, later Marquis of Lansdowne. The sale will take place at Christie, Manson & Woods, London, on March 5.

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PROBLEM PICTURES IN LONDON SHOW

(Continued from page 3)

an indication of the condition of connoisseurship in the early part of the last century.

The two profiles are so much alike that they may justifiably be taken to represent the same lady, were it not that the eyes are blue in the one, and brown in the other. It may be assumed that the sitters were sisters. The Milan picture is now catalogued as the work of Antonio Pollaiuolo, the Berlin profile as Domenico Veneziano. Much has been made by critics of alleged differences in the quality of paint, the Milan picture being executed far more solidly and with greater subtlety of modeling than the Berlin head. Now that they can be seen side by side these differences appear to be due entirely to the condition of the pictures, the Berlin head having been subjected to more cleaning and rubbing than the beautifully preserved Milan portrait. There can be little doubt that both are by the same hand. That this hand was not Pier del Franceschi's may be concluded from comparison with the precious Montefeltro diptych (Nos. 198 and 199) from the Uffizi Gallery, which is shown on a special screen in the large gallery. What little definite evidence we have of Verrocchio's activity as a painter does not lend weight to the theory of his authorship of the profile heads. The verdict will lie between Venturi's attribution to Pollaiuolo and Bode's to Domenico Veneziano, of which the former seems to me the more plausible.

Even more intriguing is the problem

presented by the predella pieces and cassone panels in Gallery II, catalogued under Pesellino's name. Of the six pictures, the three predella panels with incidents from the Life of St. Sylvester—two from the Doria-Pamphili Palace in Rome (Nos. 102 and 103) and one from the Worcester Museum, Massachusetts (No. 104)—have been recognized as Pesellino's work by Weisbach, Perkins, and Van Marle; the "Story of Griselda" (No. 94), by Morelli and Berenson; and Mr. Thomas Lloyd's "Triumph of David and Saul" (No. 97) and the "Story of David and Goliath" (No. 108), by what amounts to a consensus of expert opinion. With due allowance made for such differences of style as may be accounted for by an artist's development from early tentative effort to maturity, it is utterly inconceivable that a number of works so widely divergent in style could come from the same hand—the more so as Pesellino was short lived and his activity extended over only a few years. One has only to compare the animal forms of these pictures—the angular accentuation of the bull in the Worcester panel, the flabby roundness and naive drawing of the horses in the Bergamo picture, and the nervy, sinuous anatomy of horses and hounds in the "Triumphs"—to realize the impossibility of a common origin. The handling is as different as the vision. If the Triumphs are the work of Pesellino—and there is no reason for questioning his authorship—the Sylvester panels are by another hand, and the Griselda by yet another.

The relation of Fra Angelico to Masolino is another point upon which this exhibition may throw light. For centuries art historians have taken it for granted that Fra Angelico was strongly influenced by Masolino, who was his senior by a few years. Quite

SCULPTURE IN ITALIAN EXHIBIT

(Continued from page 3)

distinct from anatomical form, is to be looked upon as a work of the school—but the tale is quickly taken up by Jacopo della Quercia (1371-1438), whose marble relief of "Virgin and Child, with St. Anthony and a Donor" is one of the wonders of the Central Hall. Combining some of the characters of both Gothic and classical sculpture, this work, with its energy of movement and largeness of style, is worth a deal of study—most of all for its consistency of scale in every detail, such as locks of hair and folds of drapery.

Ghiberti (1378-1455), of the "Gates," is missing, but then we come to Donatello (1386-1466), with his "David." No artist of the Renaissance had a more profound influence upon his time, in painting as well as in sculpture. Exactly what antiques he studied is not known, though the suavity of the surface modeling in the "David" hints an acquaintance with the "Antinous," but it might almost

lately Muratoff and others incline to reverse this position. At Burlington House none of the Angelicas can be unconditionally accepted as the master's unaided production, and least of all the "Virgin and Child with Angels" (No. 87) from Buckingham Palace. But they are sufficiently characteristic to serve as material for comparison with Masolino's "Assumption of the Virgin" (No. 85), from the Naples Museum.

be said that the classical spirit was domesticated in Italian art in this figure. Historically, it is of supreme importance, being the first large bronze statue in the round to be executed since classical times, and, artistically, it enchants by its blending of ideal and "modern" feeling in an expression of youth. Though suavity of modeling has been spoken of, the character of the main contours and the relation of planes in the bent limbs give it extraordinary virility.

The Della Robbias are missing, and there is nothing by the exquisite Desiderio da Settignano, whose relief of the Virgin and Child is one of the treasures of the Victoria and Albert Museum; but Verrocchio (1435-1488) is here with his "David." More "wiry" in treatment than the Donatello version, it bespeaks the enthusiastic craftsman in bronze. The corselet and kilt, contrasting with the

naked flesh, give an opportunity for surface decoration. Like Donatello, Verrocchio, who was himself a painter and the master of Leonardo da Vinci, had a great influence upon painting, and even in the head of this figure there is apparent the smile that was to haunt the productions of all who proceeded from his workshop.

With the Michelangelo "David" bronze is exchanged for marble, with a more massive treatment of form and the suggestion of repressed movement which gives to his works their strange vitality. The action of the figure is limited—the movement is felt under the skin, so to speak. The other Michelangelo, the lovely unfinished "Virgin and Child," from the Diploma Gallery of the Royal Academy, ought to be familiar. Technically, it is of great interest, because it shows the hand of the artist in

(Continued on page 10)



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BALTIMORE OPENS AMERICAN WING

In the *News-Record of the Baltimore Museum of Art*

The opening of the American Wing of the Baltimore Museum marked the beginning of another epoch in its short history and one which, it is expected, will assume increasing importance as the years pass.

Space on the western side of the building was reserved for this section and the Museum had the great advantage of owning at the very start two rooms from Colonial Maryland houses which, authorities state, are comparable with the best of their kind to be found in this country.

One of these, the Stone Room, is being shown for the first time. It is from Habre de Venture, the residence, built in colonial days at Port Tobacco in Charles County, of Thomas Stone, signer of the Declaration of Independence.

This beautifully proportioned drawing-room was purchased from the descendants of Thomas Stone by the city of Baltimore for the Museum in 1928.

Over the fireplace hangs the portrait of the signer by Charles Wilson Peale, and there are also on the walls two other portraits, those of Dr. and Mrs. Gustavus Browne, attributed to Hesselius, which had hung for so many years on these very walls that one fancies they would be homesick anywhere else.

The other colonial room, which was temporarily installed in the old Museum building, dates from 1700 or thereabouts and is from Eltonhead Manor in Calvert County, not very far from Habre de Venture. It was presented by Mr. and Mrs. Hamilton Owens.

The paneling of both these rooms is in excellent condition, and great care was taken in installing it. Every detail of the original architecture was retained with the result that the Colonial atmosphere was faithfully recreated.

The entrance to the Stone Room is a superb doorway from an old Baltimore house on Montgomery Street near Charles. This was a gift of Joseph Grindall shortly before his death.

The Colonial Wing is directly off the Sculpture Court on the left and is entered by a doorway close to the main entrance. The rooms are connected by a corridor with an alcove between. All of the furniture and other objects in this section are antiques of the period. The majority of them are loans from different Baltimoreans, though several are owned by the Museum.

The most important of the Museum possessions in this list is a magnificent Philadelphia highboy, formerly in the collection of the late Howard Sill. It was purchased with a fund of \$10,000 subscribed by a group of Baltimore men and women and was presented the Museum as a permanent Memorial to Mr. Sill, who was associated with John Russell Pope, in designing the architectural plans for the Wyman Park Building and who was also a trustee of the Museum from 1922 until his death in 1926.

Mrs. Miles White, Jr., Honorary Curator of Americana, assembled and arranged the antiques of the American Wing. Among them are a John Shaw Hepplewhite sideboard lent by Blanchard Randall, a New England Secretary lent by Mr. and Mrs. George B. Simmons; seven paintings lent by General Lawrason Riggs; a daybed lent by William M. Ellicott; a Philadelphia Hepplewhite chair, Hepplewhite jewelcase and console table lent by J. F. H. Maginn; a Chippendale mirror, and chair with saddle seat, a ladderback chair lent by John C. Toland; a Chippendale armchair, lent by Arthur E. Cole; a number of pieces of silver by famous Colonial craftsmen, formerly in an Annapolis collection and lent anonymously; a table and bureau lent by W. H. De Courcy Wright; two rugs, pipe tongs, and several other pieces lent by Mrs. White; china lent by Mr. and Mrs. Riggin Buckler; furniture from the Halstead collection, lent by Johns Hopkins University; gifts to the Museum from Mrs. Francis T. Redwood, Miss Minna Lurman, and Miss Ellen M. Schaeffer.

The difficult task of installing the wainscoting and other factors of the Colonial rooms was in charge of C. Morgan Marshall, a member of the Museum's Board. It necessitated finished carpentering craftsmanship and also involved a problem of lighting by no means easily solved. Since all modern anachronisms were avoided, electric fixtures were out of the ques-

BELGIAN ART SHOW OPENS IN BROOKLYN

The large Exhibition of Belgian Art which has been organized under the auspices of the European American Committee and sponsored by the King of Belgium, President Hoover, His Excellency Prince Albert de Ligne, the Belgian Ambassador to the United States and Princess de Ligne, opened at the Brooklyn Museum on Thursday night, January 23rd, with a formal ceremony. The Belgian Ambassador gave the official opening address.

This is the first all-Belgian exhibition of fine arts that has ever been shown in this country. It has been looked forward to in New York as it has caused considerable stir in both Washington and Philadelphia, where it has already been shown. It was opened in Washington in deference to its patron, the Belgian Ambassador. The exhibits are examples of work by Belgian artists of the last thirty years that give a remarkably comprehensive summary of the progress of Belgian art in contemporary times. The earliest work is that of Constantin Meunier.

The committee responsible for the exhibition is Mr. Edward C. Blum, Dr. Christian Brinton, Mr. Walter H. Crittenden, Mr. Bernard Davis, Mr. Robert W. De Forest, Dr. William Henry Fox, Dr. Robert B. Harshe, Mr. Horace Howard Furness Jayne, Mr. Fiske Kimball, Mr. Robert Lehman, Mr. Andrew D. Mellon, Mr. C. Powell, Minnegerode, Mr. Franklyn Paris, Mr. Eli Kirk Price, Mr. Mortimer L. Schiff, Mr. Frederick Starr, Mrs. Edward T. Stotesbury, Mrs. Cornelius Vanderbilt, Mr. Joseph B. Widener, Mr. Owen D. Young, Mr. Frank Crowninshield, Mr. P. V. G. Mitchell and Mr. N. L. Amster.

tion and it was only after close study of requirements and considerable research, that a satisfactory scheme of illumination was found. A vacant space between the ancient wainscoting and the walls of the Museum made it possible to place strong bulbs in a hidden position whence their light could fall through the window panes like sunshine.

The American Wing opened with a private view and reception that attracted a large attendance, the night of December 10th. It opened to the general public the next day and will remain a constant feature of the Museum exhibits.

SCULPTURE IN ITALIAN EXHIBIT

(Continued from page 9)

different stages of carving. The bust of "Domenico Duodo," by Alessandro Vittoria, gives us a dignified example of XVIIth century portraiture, and—in striking contrast—the "Bust of Francis I, of Este," by Bernini (1598-1650), shows life and movement almost escaping from sculpture, with a reduction of the material to a convenience.

Taking it as a whole, the sculpture of the Italian Renaissance, though inspired from the past, is seen to differ from the antique by a closer approach to individual character, with, consequently, a smaller and quicker modulation of planes and a more lively interest in substance and surface. The Greeks appear to have regarded marble merely as the most freely available material, but the Italians, as in the delicate relief of "Augustus and the Sybil," by Agostino di Duccio, and the Michelangelo "Tondo," delighted in its qualities. In bronze their work was closely allied to that of the goldsmith and silversmith. Of this there are some exquisite examples in the South Rooms, but before going to them a glance must be given at the IVth century "Ivory Chest," in Gallery IX. Small as the carving is in scale, it is grand in style—suggesting the remote origins of Giotto.

To speak of the small bronzes in the South Rooms in detail is not possible, but a few pieces of special importance may be picked out. In Case 942 are medals by Pisanello and others, and Case 958 contains several noteworthy things: the wax "Hercules and the Dragon," a masterpiece of open composition, by Pollaiuolo; the classical "Syrinx," by Antico, and "A Warrior on Horseback," by Leonardo da Vinci. Benvenuto Cellini is represented by a little "Venus and Cupid," in Case 960. In the case of goldsmiths' work (959) the two chalices and patens, A and B, are of special beauty; and among the many examples of majolica and glass, C and M, in Case 948, and Q and R, in Case 943, must be mentioned. In the Central Hall there are four splendid Tuscan tapestries of the XVIIIth century, representing the four quarters of the world. Unlike the earlier Northern tapestries, in which the picture is derived from the method of workmanship, they are frankly paintings copied on the loom, and they are remarkable for liveliness of color and easy command of space.

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Florentine Gothic Room Given To the Pennsylvania Museum

PHILADELPHIA.—One of the last period rooms needed to complete the authentic architectural background of the South Wing of the new museum, a Florentine Gothic room of the XVth century, has been given to the Pennsylvania Museum of Art by an anonymous donor.

Announcement of this acquisition was made on January 18th by J. Stoddell Stokes, vice-president of the Museum, who said that the receipt of this room will enable the building committee to start the installation of this section of the main exhibition floor.

"It has taken the Museum two years to locate architectural elements of the first quality of this important period in Italian art," Mr. Stokes said. "However, this Florentine room when installed will be composed of authentic elements the quality of which can not be duplicated."

"Among the most important architectural parts of the Florentine Gothic room," Mr. Stokes continued, "are three Gothic doorways which were rescued two generations ago from the destruction of the Mercate Vecchio in Florence. These doorways are harmonious in style, each bearing on the lintels the coats of arms of noble Florentine families, supported by the winged figures of youthful angels."

Other elements of the room will include leaded windows, a tile floor and arching vaults.

The art of early Tuscany such as American tourists see today in Florence in the Davanzati palace, the Cathedral and Giotto's tower, will be

displayed in this Florentine Gothic room.

Some of the most monumental acquisitions of the Museum will be installed in the South Wing. The marble Romanesque cloister and the great facade from a Burgundian abbey, both of the XIIth century, are included among the architectural backgrounds to be erected. Other authentic period rooms will be the Venetian Gothic room from the Soranzo palace in Venice, and the French Gothic room. This entire section will be devoted to displaying the earlier art of Europe.

DRAWINGS GIVEN TO PENNSYLVANIA

Fifteen charcoal drawings by the late John Singer Sargent have been given to the Pennsylvania Museum of Art by Miss Emily Sargent and Mrs. Francis Ormond, sisters of the famous American artist, Henri Marcceau, curator of fine arts, announced on January 11th, according to *The New York Times*.

"The Museum is particularly fortunate in obtaining this collection, because the drawings are unusual examples of Sargent's extraordinary draftsmanship and his directness in searching for line and form," Mr. Marcceau said. "The studies are mostly made from life, and are in the nature of research work into the problems of foreshortening and the handling of drapery."

Among the drawings are some of the original studies upon which Sargent based the famous murals executed for the Museum of Fine Arts in Boston.



"WOMAN IN WHITE," about 1923

By PABLO PICASSO

Loaned by a New York collector to the exhibition of "Painting in Paris" at the Museum of Modern Art.

VAN DYCK THEFT INVESTIGATED

LONDON.—Finger-prints have been found on the frame from which the £20,000 Van Dyck "Concert des Anges" is supposed to have been cut during its journey from Brussels to the Godfrey Phillips Galleries, according to the *London Daily Mail*.

Finger-print experts of Scotland Yard made a microscopic examination of the prints found, and took photographs for comparisons at the picture gallery of the Criminal Record Office. Other detectives inquired at the London Docks and traced the package through its various stages until it reached the warehouse of the St. James's Packing Company at Rose and Crownyard, St. James's, where the theft was discovered.

As a result of these investigations the police believe it likely that the picture was stolen before it was placed aboard the Brussels Steamship Company's steamer at Antwerp on December 14th.

M. Bechbache, a Belgian collector, despatched the picture in a heavy wooden case, the top of which was screwed down and secured with metal clips. When it was delivered, however, the lid was loosely nailed and a rope was round the box.

Mr. Phillips, of the Godfrey Phillips Galleries, said in commenting on the fact:

"We have now definitely ascertained that the case was opened by Customs officials, but we are unable to find out whether the picture was then intact or not. It is probable that the officials just saw the frame and left it at that."

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CHICAGO ACQUIRES CHINESE MIRROR

By CHARLES FABENS KELLEY
In the Bulletin of the Art Institute
of Chicago

Chinese bronze mirrors have heretofore been conspicuous by their absence from the collections of the Art Institute—a regrettable fact as they are beautiful examples of the bronze-founders' craft, and often the work of highly trained artists. The recent addition of a Han bronze mirror to the Buckingham collection is, consequently, doubly welcome.

Our mirror is eight and one-eighth inches in diameter. The raised rim is over one-fourth of an inch thick, while the ground on which the figures appear is very thin.

In many ways this mirror may be considered typical. It has several concentric geometrical borders about the outer edge. Frequently an inscription appears inside these borders, but in this case there is only a plain band. Four small bosses dividing the four quarters of the heavens stud the surface at equal intervals and each is closely surrounded by a circle of raised points. Midway between two of these bosses on opposite sides sit two personages in stiffly majestic attitudes. Beside the head of one appear the characters Wang Kung, an abbreviation for Tung Wang Kung, the King of the East. His headdress is different from that of the figure opposite him, who, though unlabeled, is easily identified as Hsi Wang Mu, the Queen of the West. She it was who dwelt in the Kunlung mountains, and in her garden grew the tree which bore the peaches of longevity.

Chavannes translates an inscription of the Han Dynasty as follows: "The head of the Chang family had a mirror made which is large and without fault; the silver and tin from which it was cast are pure and brilliant. Thereon were represented celestial guardians receiving each other turn by turn as the Father King of the Orient; and the Mother Queen of the West."

Our mirror, then, seems to be exactly the type that is here described, though the only celestial guardians that appear are the two last mentioned.

In the alternate spaces between the four bosses appear covered carriages drawn by four horses represented one above the other in an Egyptian-like perspective. They are practically the same as the Peking carts of today, and evidently as springless. They belong, of course, to the king and queen, and the horses are properly dashing and spirited. On either side of the seated deities are two dancing figures, the lower two kneeling in front of the standing ones. They are so conventionalized as to be not easily distinguishable. The bodies are like slender bamboo columns. The features are summarily indicated but the sweep of the sleeves and the general attitudes make the figures unmistakable. The craftsmen of the period seem to have a great love for a surface produced by parallel scorings. It is this treatment, used indiscriminately on the roofs of the carts, the flanks of the horses and the costumes of the dancers, that make attribution at times difficult. On many mirrors of this period the general impression is a meaningless tangle of confused parallel scorings. Our mirror has not this disorderly appearance although there are a few restful places on its surface. To the Chinese craftsmen's "horror vacui" may possibly be attributed two small birds and a number of curved lines in parts that would otherwise have been uninteresting spaces. The birds are of a type that is often found on quite dissimilar Han mirrors, and they survive practically unchanged in Japan today as the *chi-dori* motif.

The Buckingham mirror has survived the centuries in splendid condition with the single exception of a crack which has been skillfully repaired without in any way damaging the surface. Its color is a deep yellowish brown changing to green and black in places, and showing some silver glints. It has not the sensuous appeal of pure beauty which some of the Tang mirrors possess, but it is a very dignified, well executed design, worthy of its place in the Lucy Maud Buckingham Collection of Bronzes.



"THE WINDOW ON THE PARK," 1912 By ANDRE DERAINE
Loaned by a New York collector to the exhibition of "Painting in Paris" at the Museum of Modern Art.

PAINTINGS IN PARIS SALES

PARIS.—Old and modern paintings, fabrics and oriental costumes which composed the collection of the American artist, F. A. Bridgman, have recently been sold at the Hôtel Drouot, the second séance being held on November 26th in Room 12, by Mr. André Couturier, assisted by M. Reitlinger. The pictures included "Cavaliers au

Bord de l'Oued," which brought 2,600 francs; "Dans le Souk, Alger," which was in the 1928 Salon, 3,100 francs; "Temple d'Abou Simbel," 1,600 francs; "El Kantara," 1,800 francs; "Au Café Fromentin, Algérie," 1,700 francs. A chasuble in pink velvet attained 1,710 francs and a large embroidery in white and colored silks, 1,000 francs.

Two water colors by Guardi, "Place Saint-Marc" and "Pont du Rialto," were knocked down by Me. Giard on November 25th at 2,700 francs and a Fête," for 2,700 francs.

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PAINTING IN PARIS

The exhibition of Painting in Paris, placed on view this week at the Museum of Modern Art, might quite conceivably have been subject to some of the same disrupting influences which brought almost universal criticism down upon its previous showing of American art. It is true that the problems of the current exhibition were in a measure simplified by the clarifying effects of distance, the clearer directions of modern French art and the almost universal acceptance of Matisse, Derain and Picasso as leading figures. But the host of lesser talents active in Paris today might have occasioned quite as keen divergences and signs of personal favoritism as those which appear to have dominated the American showing. This is especially the case with the younger men, who have risen into prominence within the last five or ten years and whose reputations (and prices) are still more or less in the laps of the gods. On this side of the water, quite as much as in France, there are many influential collectors and dealers eager to hasten the bestowal of laurels and it is to the credit of the Museum of Modern Art that their present showing has been organized with admirable fairness and proportion.

Leading figures are all represented by a large group of canvases, illustrative of various periods and phases of their work, while minor artists of the older generation and white hopes of the last five or ten years have been dealt with in a manner that has none of the capriciousness that characterized the American show. There are almost no inexplicable exclusions or inclusions and the roster includes a diversity of talent and of aim that gives a picture of present day French painting, rather than of fashions and prejudices in New York collecting. The size of the groups is carefully calculated. Many of the artists represented by but one or two canvases



"THE SWEET TOOTH," 1902

Loaned by Josef Stransky to the exhibition of "Painting in Paris" at the Museum of Modern Art.

By PABLO PICASSO

will thus rightfully take their place in the mind of the general public as interesting, but minor figures. Nor is fairness, confined to numerical representation. The much disputed but powerful Rouault is rightfully given a more prominent place than some of the more ingratiating, but slighter talents, while the coloristic genius of Bonnard, considered in some quarters as a trifle old-fashioned, looms head and shoulders above the amusing adventures of the minor abstractionists and surrealists.

It is quite possible that the American show was in the nature of a valuable lesson to the Modern Museum Committee and that henceforth unbiased estimates of artistic merit will be the deciding factor, rather than polite regard for personal enthusiasms.

BOOKS

AN ARTIST TALKS ABOUT COLOR

By Joseph Cummings Chase
New York: John Wiley and Sons, Inc.
London: Chapman and Hall, Ltd.
Price, \$1.50

John Wiley and Sons have just issued another volume by Joseph Cummings Chase in which he expounds, with simplicity and directness, his theories of color as applied to the

needs of the painter. The book gains in value through the fact that Mr. Chase has not allowed himself to be diverted from his main purpose by such theories as that of the three "primary" colors. As we have no three pigments at present from which all colors can be built, says Mr. Chase, such a theory, true or false, does not concern the painter. He must work with certain obtainable pigments and his business is to know the chemical results of their combination, their permanence and general adaptability to the work he has in hand. Valuable information along these lines is given without the use of technical terms.

On the other hand, the artist must be familiar with the laws of color harmony and color contrast. Beyond explaining the fundamental facts of color relationships, Mr. Chase lays down very few rules. Two colors should not equally share the honors in a composition; one must predominate and there should be some touches of its complementary color. But much depends on the style and talent of the artist, although contrasts should be used sparingly by those who do not have unusual creative ability in the color field, he says. He discusses the intensities of different colors, but does not touch upon the theories of the Impressionists in regard to color as an essential part of light, form and contour. Mr. Chase confines himself

to the more obvious qualities of pigments, writing from the technical and not the creative point of view. In other words, he is chiefly concerned with pigment and not with color in the abstract sense of the term.

The inexperienced painter will hail with joy the appearance, towards the end of the volume, of the palettes of well known American painters both in the portrait and landscape field, with the commercial names of the pigments used by them as well as those of the manufacturers. Palettes or artists working in water colors, pastels, tempera and waterproof drawing inks are also published with the names of the manufacturers. Mr. Chase has even gone so far as to devote a few pages to dyes and to house paints of brilliance and permanence.

VALUES OF ANTIQUES

Published by J. W. Caldicott,
Bath, England

The second edition of J. W. Caldicott's *Values of Antiques* has recently been received at the office of THE ART NEWS. As the subtitle indicates the work deals with the values of such antiques as old English silver, Sheffield plate, pewter, china, furniture, clocks, etc., from the XVth century to the present. There are hints to collectors who wish to sell as well as to those who wish to buy. Many pages

are devoted to a listing of assay offices with depictions of their marks for each year and to Sheffield plate and china marks. A large section contains auction sale records with some illustrations. There are lists of dealers and specialists in the various fields, of auctioneers, packers, insurance offices, repairers and restorers in Great Britain.

OBITUARY

D. CROAL THOMSON

Mr. David Croal Thomson, the widely known and much-respected art expert, died early on the morning of January 4th after an operation in a nursing home, according to the London *Sunday Times*. Up to a week or so before his death Mr. Croal Thomson had enjoyed good health, and when seized with his fatal illness he was engaged on a book dealing with Bewick's water colors.

Born at Edinburgh in 1855, Croal Thomson began his professional career as an assistant to a printseller in that city. He was himself an amateur artist of considerable talent, and towards the end of the 'seventies spent some time painting on the Seine and studying the pictures in Paris collections. In 1880 he came to London to sub-edit *The Year's Art*, and about ten years later was appointed editor of the *Art Journal*.

His greatest claim to fame, however, is in connection with the Barbizon and Modern Dutch Schools, whose merit he was one of the first in England to perceive and acclaim. His books on *The Barbizon School*, *Corot*, *The Brothers Maris*, etc., though mostly written forty or thirty years ago, are still regarded as standard authorities on these subjects.

Later, when he became director of the Goupil Gallery, afterwards a partner in the house of Agnew, and then in the French Gallery, he played a great part in the formation and subsequent disposal of the Staat Forbes, the Alexander Young, and other famous collections.

In 1918 he founded a new gallery, Barbizon House, in Henrietta Street, Cavendish Square, of which his son, Mr. Lockett Thomson, is a surviving partner. Though always retaining his early love for Barbizon pictures, Croal Thomson did not neglect British art, and important exhibitions of works by Brangwyn, Cameron, Clausen, Wilson Steer, and others have been held during recent years at Barbizon House.

Mr. Thomson was a member of "The Pilgrims" and of the Royal Societies Club, and his passing will be sincerely mourned by a large circle of friends and acquaintances.

GEORGE GARDNER
SYMONS

George Gardner Symons, well known American landscape painter, died late Sunday night, January 12th, after a year's illness, which culminated recently in pneumonia, at the home of his brother-in-law, A. M. Trevorrow, 68 Williamson Avenue, Hillside, N. J., according to *The New York Times*. His age was sixty-four.

Mr. Symons had lived for several years at the studio-apartment building of the National Arts Club, 119 East Nineteenth Street. The winner of many art prizes, he did much of his work at his country home in Colebrook, Massachusetts, where he specialized in winter landscapes. He also went to Europe nearly every year to paint.

Born in Chicago, he studied first at the Chicago Art Institute, and later in the art institutes of Paris, London

(Continued on page 15)

EXHIBITIONS IN NEW YORK

PORTRAIT SCULPTURE MINGA POPE PATCHIN Ferargil Galleries

Portraits in stone, bronze and paint rule the roost at Ferargil this week. According to the best architectural principles the most solid work is at the bottom and the decorative accessories grace the upper floor.

Sculptured portraits by seventeen sculptors are shown and the selection of both men and work has been very well made and the exhibition presents the best group show of contemporary sculpture which has been held this season. Of special interest are the heads by Faggi, Gelssbuhler, Laurent, Pearson, Sheldon and Zorach.

On the floor above are small painted portraits, including those of many notables, by Minga Pope Patchin.

MEDARD VERBURGH Newhouse Galleries

The first American exhibition of work by the Belgian painter Medard Verburgh is now open at the Newhouse Galleries. Mr. Verburgh has exhibited in most of the European art centers and has been included in a few international group shows here but the Newhouse exhibition is one of the most complete which has ever been held.

Most of the canvases shown are marines or still lifes but the few figure pictures which have been included show that he is equally at home in that field. The still lifes are, however, the most interesting pieces and in them Verburgh seems to carry out his creative ideas most completely. In them, too, he acknowledges his debt to France most gracefully. He is a capable painter and an earnest follower of Cezanne.

MARY E. DIGNAM Durand Ruel Galleries

Landscapes of northern Ontario by Mary E. Dignam are on view at the Durand Ruel Galleries until January 30th. Spring and autumn scenes predominate. In the latter subjects, the artist is often satisfied with mere gaiety of color and decorative appeal. The more somber canvases, such as "Pines" and "In Shadow," show a closer observation of nature and greater care in the handling of pigment. The water-lily subjects, in which the artist has specialized for some time, form as usual, one of her most pleasing groups. Other paintings which rise above the general level of the show include "Sunrise," "Muskoka" and "View of Lake."

Miss Dignam is represented in numerous private and public collections in England, France, Canada, the United States and Holland and was the founder of Lyceum, the Women's Art Association of Canada.

GEORGE GARDNER SYMONS

(Continued from page 14)

and Munich. His principal works are "The Winter Sun," now in the Chicago Art Institute; "Snow Clouds," in the Corcoran Gallery at Washington; "Sorrow," in the Cincinnati Museum, and "The Opalescent River," in the Metropolitan Museum of Art here.

In 1910 the Carnegie Prize of the National Academy of Design, the Evans Prize of the Salmagundi Club and a bronze medal of the Buenos Aires Exposition were awarded to Mr. Symons. The National Arts Club in 1912 conferred a gold medal and a prize of \$1,000 for his painting, "The Sun's Glow and Rising Moon." In that year also Mr. Symons won the third Corcoran medal. The next year he received the Saltus gold medal and in 1914 the Dallas (Texas) medal.

After private funeral services at 160 Clinton Avenue, Newark, New Jersey, on January 15th, the body was taken to Chicago for burial.

SEVEN SCULPTORS Helen Hackett Galleries

Decorative trends in contemporary American sculpture, as well as some of its eclectic tendencies are illustrated in the current showing at the Hackett Galleries of work by seven well known artists. Allan Clark, superbly equipped from a technical point of view, derives his inspiration from the more striking conventions of Oriental art, while Lovet Lorski borrows the forms of his gleaming brass stallions from Assyrian bas reliefs and the hieratic stiffness of his Virgin and Child from early Byzantine art.

Gleb Derujinsky, happily represented by a number of his smaller works, does a figure study that is almost free from mannerisms, but gracefully dilutes the Renaissance in "Three Graces" and observes the prettier Egyptian formulae in "Water Carrier." Maniship, the most famous artist in the group, is represented by characteristic works, including the highly popular "Diana" and "Actaeon," while Archipenko with three gleaming silver torsos occupies a little stand all his own in the center of the room.

Heinz Warneke, working for the most part in various kinds of wood, is the most sincere and least derivative artist of the group, if not the most technically brilliant. Deeply respectful of his material and striving always for simplicity and compact expression, his animal carvings and little figures have much of the sturdy honesty that characterized the work of early German wood carvers.

From the point of view of varying materials, the showing is an interesting one and illustrates in striking fashion the decorative effects of silver, brass, pewter, marble, and such woods as teak, ebony, mahogany and walnut.

JAMES CHAPIN Rehn Galleries

James Chapin's latest exhibition, now open at the Rehn Galleries, includes both recent and early pictures but since his attack on painters' problems has changed very little in recent years the show is harmonious and unified. Chapin is, as everyone knows, one of our leading realists and though his realism is largely a matter of surface he renders the superficial with such distinction that an illusion of actuality is created. His pictures are superb illustrations and form a valuable and unsentimental record of American farm and fisher life. In the present exhibition the large group portrait of the Marvins, the "Farmer Cradling Grain" and "Lobster Fisherman's Home" are most interesting.

ALDRO T. HIBBARD Macbeth Galleries

Last Wednesday in the course of our critical rounds, a very considerable amount of damp snow trickled down our back. Entering the Macbeth Galleries and the exhibition of Mr. Aldro T. Hibbard, we encountered still more snow—whiter, it is true, than the New York City variety, but quite as realistic. There is a certain family resemblance among the Academicians who paint winter subjects, but Mr. Hibbard's work has the merit of fresh approach to each scene.

Only in the "Snow Mantle," which
(Continued on page 16)

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EXHIBITIONS

(Continued from page 15)

won the Second Altman Prize in 1928, is there any tendency towards the purely decorative. The other canvases are sincere, if somewhat literal transcriptions of winter, ranging from the snow-bound tranquility of "Up the Valley," to the more interesting treatments of early spring in which the breaking up of snow and ice and the half-tones of belated spring offer a wide field for the display of technical virtuosity. The predominating choice of mountainous and hilly country lends compositional variety to Mr. Hibbard's exhibition.

ANDREW T. SCHWARTZ Fifteen Gallery

Paintings and decorations by Andrew T. Schwartz are on view at the Fifteen Gallery until February 1st. As a landscapist, Mr. Schwartz specializes in mountainous and hilly country, ranging in the present exhibition from the rocky promontory of Mt. Mansfield to the gentle slopes of the lower Catskills. In effective use of color, "Spruce, Birch and Maple," is the best thing on view. Two large figure subjects and some flower still lifes are mainly decorative in appeal. Besides the paintings, three sketches for murals are shown, among them being a ceiling design for the Bank of Watertown, Massachusetts.

AMERICAN SOCIETY OF MINIATURE PAINTERS Grand Central Galleries

The Annual Exhibition of the American Society of Miniature Painters, the oldest organization of its kind in the United States, is now open at the Grand Central Art Galleries. This Society has the greatest prestige among the followers of the art of miniature painting. Its formation dates back to the time of the renaissance of the miniature art in America and connoisseurs recognize the high artistic standards adhered to by its members.

Many interesting miniatures are on view—interesting both because of the name and craftsmanship of the artists and the prominence of the subjects. This year's exhibition is the largest of recent years and contains several innovations. The leading miniature painters are represented, the exhibition including over one hundred works.

Among the prominent miniature painters who exhibit are: Mrs. Elsie Dodge Pattee, Margaret Foote Hawley, Lydia Longacre, Katherine S. Myrick, Mabel R. Welch, Mary McMillan, Rosina C. Boardman, Eulabee Dix and Mrs. Grace H. Murray.

One of the features of the opening was the awarding of the annual prize given by Miss Rosina C. Boardman and known as the Levantia White Boardman Memorial Prize, which this year was won by Mrs. Elsie Dodge Pattee. Mrs. Pattee has for many years been a prominent miniature painter and is regarded as an authority on the subject.

PAINTINGS SELECTED BY THOMAS H. BENTON Opportunity Gallery

Mr. Thomas H. Benton has done the Opportunity Gallery a notable service in bringing forward a number of young artists who should inject new life into its somewhat restricted showings. Save for Guglielmi A. Louis and Stuart Edie, most of the present exhibitors are more or less unfamiliar to us. Further, Mr. Benton's selections seem based on more definite criteria than those usually employed by the somewhat harassed assemblers of these shows. The derivative French accent has been sternly suppressed. Nor has Mr. Benton much patience with young geniuses who haven't taken the trouble to learn to draw.

The distinctly American aspect of the show is due to the presence of a number of well designed industrial scenes, while the pure landscapes are devoted to Maine, Woodstock and New York State, instead of to Concarneau, Spain and Italy. The still lifes are far less amateurish than usual. The group by Sylvester Jerry and the "Night Blooming Cereus" of Edith A. Hamlin call for particular mention. The number of fumbling portraits has been sternly cut down and the four canvases selected in this metier all show good workmanship and a command of pigment. The water colors and drawings, although not an outstanding feature of the show, include some interesting work, especially the drawing by Stuart Edie.

DODGE MacKNIGHT Babcock Galleries

Dodge MacKnight, the Boston strong boy, is holding his second exhibition at the Babcock Galleries. The popularity which his watercolors have won in Boston is slowly extending to New York although the eagerness with which his old friends seek his work has not yet been duplicated here.

The present exhibition includes most of the painter's favorite and familiar subjects, scenes from Morocco, Spain, Mexico, Jamaica and New England, done in the technique which he has created and mastered. Some of the pictures are quite recent and prove that MacKnight has lost none of his vigor and enthusiasm.

NELSON C. WHITE ERICK BERRY Milch Gallery

After allowing Mr. Stewart McDermott a fortnight of modernistic gayety, the current exhibition by Nelson C. White almost restores the Milch Galleries to their usual decorum. However, Mr. White is not an entirely dependable academic painter. In the still lifes he follows all the rules rigidly, and is as dull as possible with old pewter, white plates, peonies and chrysanthemums. But give him a boatshop or a harbor at night and his brush quickly loses its lethargy. He sees a mosaic of colors in the strewn shavings of the boat shed, paints moving water as if he loved it. On another

wall hangs a spring landscape, quite the correct thing in muted color harmonies and diluted lyricism and not far away a "Morning in Venice," where precepts are thrown blithely overboard and the lively movements of the brush, the blithe notations of color, attest the artist's joy in his subject. It is too bad that Mr. White does not entirely abandon his academic respects and paint what he likes.

Also on view at the Milch Galleries are water colors by Erick Berry, portraying the Haussa types of Katsina, the gate to the desert. The lively market scenes with white robed traders, Fulani milkmaids and dark skinned gossips are a feature of the showing and were painted under great physical difficulties. The studies of individual types give quite a comprehensive idea of the latest styles in millinery for primitive ladies. Part of the present exhibition was shown in September at the Bernheim Jeune Galleries and returns there by special invitation in June.

JOHN DA COSTA American-Anderson Galleries

John da Costa, R.O.I., R.P., who has won many honors and more important commissions for his safe and sound portraits in the grand manner, is holding a large exhibition of his work at the American-Anderson Galleries. The show is most strongly suggestive of the English XVIIIth century except that the pictures seem fresher and more human than most of the Rey-

(Continued on page 18)

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DOWNTOWN ARTISTS AT GRAND CENTRAL

The Downtown Gallery's exhibition of paintings, sculpture, water colors, drawings and prints will be held at the Grand Central Art Galleries from January 28th to February 15th. This will probably be the first exhibition of modern American art to be held in New York to include all the important mediums.

An exhibition of this kind is a departure for the Grand Central Art Galleries, but it is a departure amply justified by the present popular interest in modern art. The more radical tendencies in the art of today are no longer questionable, even to the conservatives. Because of this fact, the management of the Grand Central Art Galleries have come to feel that they owe it to their patrons to exhibit the modern phase of contemporary art in America. Therefore, they have invited the Downtown Gallery, which is recognized as one of the most active and intelligent sponsors of modern American art, to arrange this exhibition.

The Downtown Gallery has selected from the work of its artists an important group of oil paintings, sculpture, water colors, drawings and prints, the majority of which are being shown for the first time. The artists are among the outstanding contemporaries, and are represented in museums and leading private collections.

The Grand Central Art Galleries believe that this exhibit will be of real service to the public. It has not been easy, heretofore, for the gallery-goer to see a representative group of well selected works by modern artists with all the important mediums included. The work of these artists has usually been seen in smaller groups, or in one-man shows in the New York galleries. In either case, a total view has been hard to achieve. It is not claimed that the exhibition of "33 Moderns" at the

JOHN DA COSTA

(Continued from page 16)

nolds, Romneys, Gainsboroughs, et al, which have been imported recently. The intent is the same in most cases, the presentation of the sitter in the most favorable and distinguished manner which the painter can conceive. Evidently Mr. da Costa has found a group of people who live in the gentler, more gracious manner of two centuries ago. We had thought the race extinct.



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Minneapolis Institute Sends Archaeologists To Algeria

MINNEAPOLIS.—Sponsored by the Minneapolis Institute of Arts and the University of Minnesota, an archaeological expedition set out from Minneapolis on January 17th for Algeria. Under the direction of Dr. Albert E. Jenks, chairman of the Department of Anthropology of the University, Members of the expedition will excavate in the prehistoric shell-heaps of Algeria near Canrobert. Dr. Jenks will work in co-operation with an expedition from the Logan Museum, Beloit College, Wisconsin, under the direction of Mr. Alonzo W. Pond.

Grand Central Galleries will cover the whole range of modern art in America. The endeavor will be simply to present an important and representative group of the Downtown Gallery artists with outstanding examples of their work in the mediums mentioned.

The artists included are: George Ault, Peggy Bacon, Emile Branchard, Alexander Brook, Glenn Coleman, Stuart Davis, Hunt Diederich, Duncan Ferguson, Ernest Flene, Arnold Friedman, Anne Goldthwaite, Bernar Gussow, Samuel Halpert, Wood Gaylor, Pop Hart, Stefan Hirsch, Morris Kantor, Bernard Karfiol, Walt Kuhn, Yasuo Kuniyoshi, Richard Lahey, Robert Laurent, Louis Lozowick, Reuben Nakian, Jules Pascin, Joseph Pollet, Ben Shahn, Charles Sheeler, Dot Varian, A. Walkowitz, Max Weber, M. Zorach and William Zorach.

Interviewed before his departure, Professor Jenks said, "In considering the best use to be made of the funds provided for the extended program of archaeological work for the University of Minnesota and the Institute of Arts, we have in mind, in our choice of projects, results, not only from the point of view of scientific data to be obtained, but from the point of view of assembling the best possible prehistoric collection for the University of Minnesota, and such collections of pre-history as would be suitable for the Institute of Arts."

Dr. Jenks is well known for his extensive excavations the past two summers in the Mimbres Valley, New Mexico, these expeditions having been sponsored originally by the Minneapolis Institute of Arts and later by the Institute and the University combined. Sailing January 29th for France, Dr. Jenks will spend a couple of weeks looking over the present status of pre-history in France, and will then proceed to Algeria to join other members of the party.

GALLERY NOTES

Messrs. Frost and Reed of London announce that they are about to issue a mezzotint engraving of the portrait of Miss Bloxham, by Sir William Beechey, which they recently purchased at Christie's.

We have recently learned that René Gimpel has just arrived from Europe on the *Paris* and will remain for a brief time in New York at the Savoy-Plaza.



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PLANS FOR CHICAGO EXPOSITION

CHICAGO.—A meeting to discuss plans for the coming "Century of Progress" Exposition was held in the Goodman Theatre, Art Institute, on January 12th. Rufus Dawes, President of the Exposition, presided and addressed the meeting, assuring the large and representative audience that the idea of the Fair was being received with such interest by our own country and by countries from abroad and that its success was assured.

Mr. Dawes introduced Chauncey McCormick, the Chairman of the Committee on Fine Arts, who emphasized the vital importance of a proper exhibition of art at world's fairs. Statistics gathered from the great expositions, those of the past and of the recent ones held in Europe, such as the English, German and the Seville and Barcelona fairs, showed that eighty per cent of the visitors came primarily to see the exhibition of fine arts. For this reason, the art of the world to be shown in Chicago in 1933 will be the most important of all the exhibits to be assembled.

In approaching foreign museums and private collections for the loan of their most valuable works, Mr. McCormick stated that the first question asked was as to how the paintings were to be handled and whether they would be housed in fireproof buildings or in mere temporary structures. The answer, the speaker said, was that Dr. Harshe, Director, and the Trustees of the Art Institute, would take care of foreign loans with the Art Institute staff of experienced gallerymen, and house them in the fireproof building of the museum.

He referred to the plan of making additions to the present museum building, financing them with the help of friends of the Art Institute, co-operating with the Exposition officials. This would provide an ideal fireproof structure, designed and built to conform to the present classic Italian Renaissance building and to be an extension erected over and across the Illinois Central tracks to the east. This plan is at present held in abey-



PORTRAIT OF A BOY AND DOG By CONSTABLE
Recently acquired by the Boston Museum from the
Vose Galleries of Boston.

ance because of an injunction placed upon it by a property owner in Michigan Avenue. The speaker believed the matter could be amicably adjusted in the near future and that the great art exhibit would be shown at the enlarged Art Institute.

Dr. Robert B. Harshe, Director of the Art Institute, outlined the objectives to be seriously considered and provided for. The speaker told of in-

cidents of his tour abroad last summer, where he went to interest the various countries in the art display of the exposition. One of the strongest and most telling points made by Dr. Harshe in his approach to the directors and custodians of valuable foreign collections was that at the Chicago World's Fair in 1893, two hundred and fifty works of Dutch art were sold and for ten years afterwards

Dutch painters were able to sell their work in the United States.

Dr. Harshe, before leaving for Europe, had card indices made of 15,000 artists and their addresses. While abroad he visited the studios of hundreds of artists and inspected dozens

of private collections. The purpose was to select the works of art, rather than to have them selected for us by government officials. In the latter case the exhibit, judging from past experience, would be hopeless and not worth the effort, he said.

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St. Louis Museum Opens English And French Period Rooms

By MEYRIC R. ROGERS
In the Bulletin of the City Art Museum of St. Louis

There is perhaps no more fascinating human study than that which tells us how people lived in the past. Velled and softened by the mists of time, the lives of our predecessors take on a not unmerited romance without further aid. Even the things they handled and used—fragmentary survivals—excite the imagination and curiosity and add thereby a multitude of interests to an object commonplace enough in itself. When, instead of a mere survival, we find an object of rare intrinsic beauty speaking to us of truths keenly felt and wrought out in wood or stone or iron by one who lived in this age of romance, we have a treasure indeed. No matter how small or fragmentary it may be, no matter how simple in material, it has the dignity of age in a miraculous unison with the vigor of immortal youth. Such is its magic power that by itself it can summon up the story of the accomplishments of an entire age, and to one who can hear its message it becomes the source of such unending pleasure that no ordinary measure can estimate its worth. Is it any wonder, then, that large sums are paid for such things which could have cost a comparative trifle in their day.

If by some mysterious means we could put ourselves back in the very room where Raleigh planned his voyages to Virginia—see, touch and handle the very objects he used, wrought by skillful hands and eyes which may have actually seen the Armada sweeping up the channel, and at the same time realize what tremendous human consequences followed upon the life in that room—what more enthralling moment could

we have. For an instant we, too, would be among the immortals.

Is it too much to say that we are within range of this experience when we stand in a room of beautiful old paneling, surrounded by objects that actually might have been placed in such a room by a fine gentleman of the time? Here we have not a single fragment, but a complete book, written by the most skillful craftsmen of the age, telling, in a language as direct as speech, of their vision of life, of lessons of beauty that are as valid today as a hundred thousand yesterdays ago. This is the reason for period rooms, not to furnish assemblages of rare and costly things as object lessons to wealthy collectors, nor a series of complicated curiosities to the general public, but to open a wide gateway to a land of lasting satisfaction for all who care enough to enter.

Up to the XVth century the culture of Western Europe was largely of an international character. This is very clearly shown in the arts, and especially in those connected with domestic life which were limited to the treatment of a few simple necessities such as the uncertain and semi-nomadic condition of medieval society warranted. The Renaissance, spreading northward from Italy, brought in its train a spirit of nationalism radically different from the purely political or military sectionalism that existed before. The centralizing power of the church itself, formerly the source of all life outside the domain of fist or sword, had naturally kept the products of that life more or less uniform in character. This power politically broken, the forces of civilization tended to center around the

various newly awakened national individualities which became ever more distinctive with the passing of time.

The XVth century, early or late according to circumstances, was the fork at which the national culture of England, France, Germany, the Netherlands and Spain diverged from the main track of medieval tradition to pursue their individual courses. It is not surprising, therefore, to find it also the actual starting point of the national arts of Europe. Between 1500 and 1600 each nation began to evolve modes of artistic expression peculiar to itself and in a remarkably short time the decorative arts in particular began to show a distinctive racial character easily marked even by those of us with slight experience.

Often times the general design of a furniture type remained practically the same in several countries either because derived from the same source or borrowed directly from neighbors through the migration of craftsmen. Almost invariably, however, marked changes and modifications in proportion and detail took place with great rapidity in these borrowed or derived types by which the aesthetic preferences and economic circumstances of the particular nation found automatic expression. This is the reason it is possible for the observer of slight experience to make distinctions, and impossible for, say, an English room of the XVth century to represent either the mode of life or taste of the contemporary Frenchman or Hollander.

Though this series of five rooms in the Museum cannot, therefore, be taken as completely representative of the developments of Western European taste during the XVth and XVIth centuries, they do give us a very adequate vertical section of the evolution of ideas in design which have most affected American life. Our taste and tendencies, by force of tradition at least, are so largely English-

(Continued on page 22)

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Period Rooms Installed in St. Louis Museum

(Continued from page 20)

born that it is impossible for us to really understand our own developments without first appreciating their source. The other great influence on the taste of our times has come from France—the France of the mid XVIIIth century—whose art then reached its most distinctive phase in all the years between the middle ages and our own day. It, therefore, seems peculiarly fitting that the first installation of its kind in the Museum should be of four English rooms illustrating the four main stylistic divisions of English post-Renaissance decorative art—the so-called ages of oak, walnut, mahogany and satinwood—and a French room representing the period of Louis XV, which, on the whole, has been the second most influential factor in the formation of our modern taste.

In England the impulse toward a national style came somewhat later than in France, though early in the XVIIth century Renaissance influence in politics, society and art began to appear. At first their flavor was distinctly Italian, but with the religious-political changes under Henry VIII, which were confirmed upon the accession of Elizabeth, further importations of the new ideas came rather through the Protestant channels of the Low Countries. Elizabethan, or late Tudor, art results from the grafting of Low Country and German interpretations of the Renaissance upon the mature Gothic tradition, in which, of course, the craftsman had been trained. Its charm lies in this very mixture in which the national point of view is very strongly marked. Structure and method are distinctly native, as well as the universally used material, English oak. So completely satisfactory was this to the English mind that the style successfully resisted the introduction of more correct interpretations of Classic form for almost a hundred years.

The next change came upon the restoration of the exiled Charles II, whom long residence abroad had accustomed to Franco-Flemish fashions. The Great Fire of London, in 1666, gave opportunity for rebuilding half the city in a manner in keeping with newer ideas. Fortunately, a guiding genius in the person of Sir Christopher Wren was at hand to undertake the task. The outcome was the creation of a distinctly English version of Italian and French Classic architecture and the introduction of furnishings following continental baroque forms and in new materials such as walnut, capable of finer and more subtle finish. Though the motifs used were foreign borrowings, the results were not slavish imitations, but translations into the English vernacular which are readily distinguishable from their continental parents. Something of the rugged simplicity of the earlier style was carried over into the new. It is interesting to note that fixed upholstery and curvilinear structure appear for the first time in this period.

The coronation of the Prince of Orange as William III at the end of the XVIIth century brought further influences from Holland which, on the whole, tended to greater simplification and amplitude of design.

The pupils and followers of Wren definitely established the character of the English Renaissance, a tradition which is still powerfully felt in our own day. The earlier forms underwent gradual modifications during the XVIIIth century upon closer acquaintance with more sophisticated Italian models, but so suited to the English temperament were the essentials of the Wren type that the only general change for over fifty years was towards a greater lightness and elegance. Furniture showed this change to a greater extent than architecture, exterior or interior, and Chippendale and his mid-century contemporaries felt strongly the power of the Louis XV style, though their reign was disputed at first by designers in the architectural manner such as William Kent, who preferred to develop the massive qualities of the Italian "grand manner." In furniture, also, this was the day of mahogany, which early in the century ousted walnut from favor owing to its richer color and fineness of grain.

By the 1770's a marked general change in the character of decorative design had taken place. The activity of the archaeologists resulting in and

from the rediscovered Roman cities of Herculaneum and Pompeii had awakened a fever of interest throughout Europe in these new and lighter aspects of the Classic styles. The delicate and colorful arabesques, the graceful low relief plaster ornament and intimate scale with which these ancient summer resorts were decorated revealed a side of ancient art long obscured and more than half forgotten by the scholar.

Fortunately, again a genius was at hand to translate this material into terms of English life. Robert Adam, returning from travel in Italy in 1758, soon gave evidence of a complete mastery of these new ideas and out of them created the style known by his name. Not only the building, but the entire interior treatment, including the designs for textiles as well as furniture, were taken in hand by him and given a completely unified character seldom attained either before or since. Wood paneling disappeared. Its place was taken by low relief plaster ornament, accenting plain surfaces sometimes washed with color, or by paintings or wall paper designed to simulate reliefs on a colored ground. The decorative tonality was keyed to a scale matching the delicacy of the ornament and the color range considerably widened. To keep pace with this, mahogany with its dark tones was temporarily abandoned in favor of the lighter tones of satinwood, which lend themselves well to painted and inlaid rather than carved ornamentation.

Early in the XIXth century the Adam style was succeeded by a reversion to heavier forms, generally variations of the Napoleonic Empire style. This, in its turn, was followed by a series of more or less ill-understood archaeological revivals which, further handicapped by the introduction of machine and quantity production, speedily terminated the continuous tradition of English craftsmanship.

Prinknash Park is an ancient estate near Gloucester, formerly part of the demesne of the mitered abbots of what is now the cathedral of that city. After the suppression of the monasteries by Henry VIII the place passed through various hands finally coming into the possession of Sir John Bridgeman, a successful lawyer and Chief

Justice of Chester, early in the XVIIIth century. The Museum's Prinknash Park room was probably built by him and used as a sort of study or council chamber and has been traditionally known as the Justice's Room.

Although probably not actually constructed before 1625, the treatment of the paneling is typical of the Elizabethan style, which the conservatism of the west country craftsmen followed well up to 1650. The stone fireplace retains a Tudor arch, over which is a typical wood mantelpiece with arched panels separated by terminal figures. The dragon motifs used in the upper range of panels, and forming a sort of frieze, is a very usual one in west country work and may be found also in the wainscot chair in front of the window. The door, with its carved panels and flanking pilasters, is a very fine example. It is unfortunate that necessities of communication make it necessary to keep it always open.

The table with heavy, bulbous legs, the two side chairs and the fine joint stool, are all authentic pieces of the period and might actually have found a place in the room in its original setting. These pieces, as well as the paneling, show the use of carved ornament, but inlay of colored woods was another important method well illustrated here in the paneled back of the wainscot armchair. This method of inlay, or intarsia, originated in Italy, probably from oriental sources. A superb and almost unique example of this work in England is the writing cabinet, formerly in the collection of Sir George Donaldson, shown in this room. This piece was probably made about 1550, either by a foreign worker in England or by a native craftsman closely following a foreign model. The structure is walnut faced with rosewood, in which the delicate sprays of gillyflowers are inlaid in varicolored woods. The materials used were rare exotics at this time coming into the market in small quantities with the opening of communication with the Indies. Such a piece as this must, therefore, have been an exceedingly prized possession, appealing keenly to the Elizabethan love of the curiously beautiful.

A portrait by Moro and various pieces of armor and metalwork, not all of English make but of this time,

(Continued on page 23)

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Period Rooms Installed in St. Louis Museum

(Continued from page 22)

have been introduced to give, so far as possible, the actual aspect of a room of the period.

James Smith of Warwick, the builder-architect of Wingerworth Hall, Derbyshire, from which the Wingerworth Hall room in oak was removed, was one of many craftsmen-designers of the day who, through the force of traditional method and the indirect leadership of trained designers, were able to produce work of astonishing quality. Derbyshire is in a section of England noted for its richness in fine examples of English domestic architecture. Therefore, Wingerworth Hall is in a locality where a high standard of craftsmanship must have been maintained. The rich and spacious effect created by the large bolection panels standing well in front of their enframing stiles and rails is a characteristic of the simple dignity of the Wren style. The broad treatment of the ceiling, enhanced by bands of bold modeling, is carried out in the same feeling and contrasts markedly with the earlier Jacobean manner.

Instead of a carved overmantel we have a landscape by Claude Lorraine (gift of William K. Bixby) such as might have been brought home from his Italian travels by a gentleman of the time. The walnut furniture clearly shows the influence of late XVIIIth century French design in the use of the cabriole leg and the finely carved detail. The bookcase-top secretary with mirror doors is a splendid example of late Queen Anne workmanship, as also the mirror and console table of wood and gilded plaster (gesso) on the opposite wall. Attention should also be called to the vigorous lines of the wing chair covered with old green damask, and the remarkable settee with its original petit-point cover. The chandelier is a fine signed original of brass, made, as were most fixtures of this sort, in Holland.

The Charlton house room of pine paneling, with the greater part of its furnishings, was presented to the Museum by Joseph Pulitzer as a memorial to his wife, Elinor Wickham Pulitzer. It would be difficult to imagine a more beautiful or gracious tribute. Though taken from a famous Jacobean mansion not far from Greenwich, Kent, this room was undoubtedly a later addition, built probably about 1725 or shortly after, in the manner then current. It bears the earmarks of the style of James Gibbs, the most eminent pupil of Sir Christopher Wren, and architect of the famous St. Martin-in-the Fields, Trafalgar Square, London.

On entering the room it is clearly apparent that a greater elegance and lightness of design differentiates it from the Wren type in spite of the rather massive bookcase and fireplace which are the main features of the room.

The soft golden tone of the pine aids, of course, in this effect, but the recessed paneling and mouldings, marked in part by fine carving rather than bold profile, are the real reasons for it. The bookcase on the end wall to the left on entering is an unusual feature in a room evidently intended for general living purposes rather than a library. It is a very vigorous piece of design, showing distinctly French influence, especially in the treatment of the carved ornament, which is of superb quality. Originally, of course, access to the room was had only by the two doors at the west end, but museum purposes have made it necessary to cut a blind door through the paneling beside the bookcase.

In furnishing, effort has been made to make the room representative of what would have normally been found in a mid-XVIIIth century interior of the type. Examples of all the styles from Queen Anne to Chippendale have been used, but in the main mahogany is the dominant material. Attention is called particularly to the two fine shell-back, parcel gilt, George II side

chairs on the window wall and an armchair and settee in the style of William Kent, the latter covered in old Genoese velvet, according to the fashion of the period. The gilded mirror between the doors is one of a pair of very representative early XVIIIth century pattern, while below is a rare marquetry writing table of distinctly continental type dating from about 1700. The paneling lends itself well to the showing of XVIIIth century portraits, Romney, Raeburn and Reynolds being here represented in examples from the Charles Parsons Collection. A pair of rock crystal chandeliers of the period indicates one means of artificial lighting, though in actuality these were probably supplemented by sconces and candlesticks. It is unfortunate that on account of fire risks and necessities of general lighting, it is impossible to rely on these old methods.

Oriental porcelains and enamels have been used as incidental ornaments, since these were much in vogue for the purpose during the XVIIIth century, when importations of such things from China were made in considerable quantity.

The addition of the remarkable Kempshot House room to the series was made possible by the generosity of Mr. and Mrs. Warner S. McCall. It represents the last phase of the XVIIIth century in England, when paneling had given place to ornamental plaster or wall paper and bold carving to fine-scale low relief modeling in the Adam manner.

The wall paper, almost unique of its kind, has a strong personal and historical interest as well. It was ordered by George IV, then Prince of Wales, for Lady Fitzherbert, who used it in her residence, Kempshot House, Basingstoke, where it remained until removed and set up in its present location. According to tradition, it was designed and in part painted by Pergolesi, an Italian decorator who was frequently employed by Robert Adam to execute the delicate Pompeian arabesques so frequently called for in his decorative schemes. The borders of the panels and some of the repeated ornament were evidently made by a block print process, but a large part of the complex detail was touched in by hand. Considering the fragility of the material and the accidents of time, the series is in remarkable condition.

The Italian marble mantel, a splendid example of the Adam style, also came from the same house, but, since the original door trims were not available, four others of the same period from an old house in Lincolnshire were acquired to complete the ensemble. The ornament on the doors, instead of being carved wood, is of composition applied to the wood ground in the regular method of the time. Ceiling and cornice were reproduced from original Adam designs adjusted to fit the necessities of installation.

Mahogany was considered too heavy and dark in tone to harmonize with the light pastel-like color then in vogue. Satinwood, which lent itself to painted decoration and to the slender forms of the Heppelwhite and Sheraton styles, came into favor. Several pieces of this material and in these styles have been used in the furnishing of this room. A glass chandelier with gilt bronze ornaments, pieces of Wedgwood and other decorative adjuncts of the period complete the scheme.

On the other side of the entrance leading into the gallery of English furniture has been placed a fine hooded outside doorway in pine taken from a house in Bristol. Comparison with the woodwork in the Charlton Room will show it to be of about the same quality and date. This architectural detail is interesting, apart from its beauty, in that it is of a type common in English Georgian but seldom found in the derivative style of this country, where the rigorous climate

demanding a closed-in porch wherever possible.

Upon stepping into the next room, the Pomponne Salon, one is instantly struck with the radical difference in feeling and character between it and the preceding interiors. It is a difference greater than that of style, a change in point of view—of race. The treatment of the paneling and of the windows has a quality of line foreign to the mass and texture quality of the English rooms, and, in consequence, a distinction of quite another kind.

This room was removed from what remained of the Hotel de Pomponne at the corner of the Rue d'Antin and the Rue des Petits Champs, Paris, and dates from the early years of the XVIIIth century, when the Louis XV style was maturing out of the tentative stages of the Regency. The design is a purely decorative conception devoid of any reliance upon Classic forms for its structure save the conventional division into dado, upper wall and cornice. Stability is given by a balance of vertical and horizontal lines relieved from monotony by curvilinear treatment of panel head and mirror frame, which are enriched with carving in the solid wood of most exquisite delicacy. The heavy elaboration of the Regency style has been passed and the occasional over-exuberance of the Louis XV ornament carefully avoided. Though the designer is unknown, its architectural restraint recalls strongly the work of the younger Blondel.

The overdoor paintings set into the paneling formed part of the original scheme and are said to be the work of Charles Antoine Coypel. Originally the woodwork was probably painted, though many such rooms were left in the natural wood from the beginning. A few fine pieces of mid XVIIIth century French furniture have been used, suitable to a small antechamber or salon. A superb console table, carved with "singerie" motifs, was found to fit into its proper position opposite the fireplace. Firedogs and sconces of ormolu, several armchairs, one covered with the original tapestry, as is also the settee, a fine rock-crystal chandelier and a few pieces of oriental porcelain complete the room much as it might have been found in the time of Madame de Pompadour.

It is hoped that at some future date the Museum will be able to continue the exposition of the decorative arts in this way, completing that of France and passing forward and backward in time to other countries, our own included.

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opportunity of thanking all those who have cooperated in the work of preparing these rooms and especially those whose public-spirited support has made possible the relative completeness of these installations. In this respect the Museum is glad to be able to acknowledge a special debt of gratitude to Mr. Louis La Beaume, Vice-President of the Board of Control, under whose direction these rooms were acquired after months of

search and negotiation. The entire work of installation was, moreover, carried out under his immediate guidance and supervision. These invaluable services, consuming a tremendous amount of time and energy, were given unstintingly in the midst of the demands of a very active professional life.

Illustrations of several of these period rooms will appear in the spring SUPPLEMENT OF THE ART NEWS.

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RARE, TYPE K'ANG-HSI DECORATED PORCELAIN VASE

In the sale of the Lee Van Ching collection at the American-Anderson Galleries, Inc., on February 7th and 8th.

GOOD PRICES FOR CHINESE ART

PARIS.—A collection of Chinese ceramics, bronzes, hard stone objects, carpets and fabrics, and of Japanese lacquers and fabrics was sold at the Hotel Drouot on December 19th. A green jade divinity incusted with gems, of the end of the XVIIIth century, at-

tained 38,300 francs; a statue in white jade, 16,000 francs; two long-necked bottles in white porcelain, of the Kang-hi epoch, 19,500 francs; a set of three white porcelain vases, Kien-long epoch, 14,000 francs; a libation vase in the form of a rhinoceros, Ming epoch, 8,500 francs; an XVIIIth century two-leaved Japanese screen, 8,400 francs; a XIXth century four-leaved screen, with silver ground, 8,200 francs.

COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES
LEE VAN CHING CHINESE ART

Exhibition, February 1
Sale, February 7, 8

The collection of the late Lee Van Ching of Shanghai is to be sold by order of his executors on the afternoon and evening of February 7th and on the afternoon of February 8th, according to the announcement of the American Art Association-Anderson Galleries, Inc.

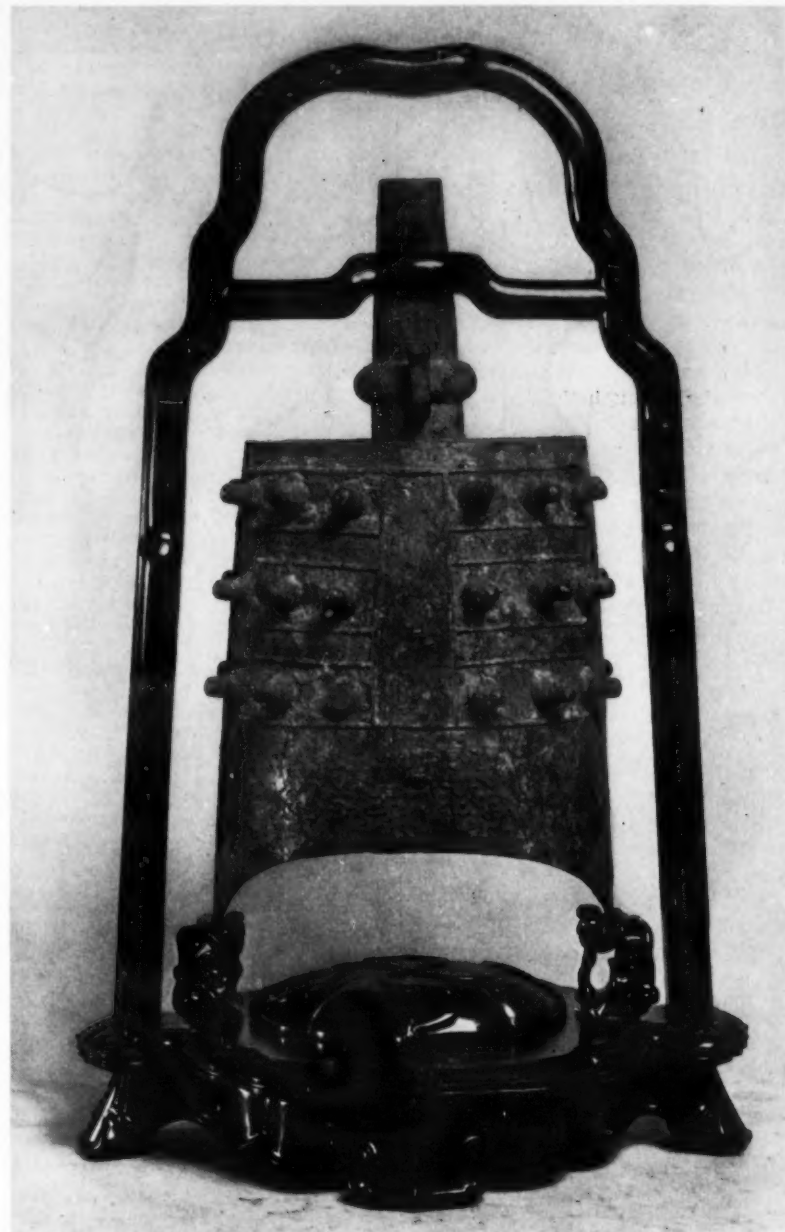
Kang Hsi specimens form the most important group in the sale, and feature a pair of water coupes, completely coated in clair de lune glaze by Imperial order. A cabinet vase, likewise in clair de lune, is of amphora form with short, straight neck. Also of this period are some peach-bloom writer's water jars and a decorated vase of rare amphora type with hawthorn, peony and rock motives in brilliant enamels on soft-paste porcelain.

There are also some unusual Sung and Han specimens. In the former group are two good celadon pieces, a large temple vase in giant crackle with underglaze decoration of peony scrolls and plantain leaves in relief and a Lung-Chuan vase of oviform type. Han items include a statuette in the form of a mythological animal in soft green glaze with silvery iridescence, a rare terra cotta vase in beaker form made before the glazing of porcelain was known in China and a bronze-colored pottery vessel, its form derived from the cocoon of the silkworm.

The bronzes include a large Shan bell covered with rough earthy green patina and primitive in form, a Ming statuette of a court jester performing tricks and several mirrors in gilt and silver bronze. Also Ming is a figure of Kwan Yin cast in iron, and holding a scroll of scripture.

An important group of jades, lapis lazuli, turquoise, carnelian, agate, rose quartz, rock crystal and amethyst are found among the carvings. Among these are vases, bowls, statuettes, censers, incense burners and wine vessels of various periods. Snuff bottles in various semi-precious stones open the first session.

The one hundred and forty-eight kakemonos, which are to be sold on the evening of February 7th, are for the most part attributed to the Ming period, although there are a number dated from the Sung and Yuan periods



BRONZE TEMPLE BELL, SHAN PERIOD

In the sale of the Lee Van Ching collection at the American-Anderson Galleries, Inc., on February 7th and 8th.

and a few listed as Kang Hsi and Chien Lung. One Sung piece is given to Li Tang, of the Imperial Academy of Painting, and shows a young boy on a bull in a beautifully rendered landscape. Also dated from this same period is a kakemono given to Lin Ti of Ho Yang, showing a bird perched on a lotus branch.

SCHERNIKOW RUGS

Exhibition, February 1
Sale, February 6

The Schernikow collection of hooked rugs, sold by order of Mrs. E. O. (Continued on page 25)

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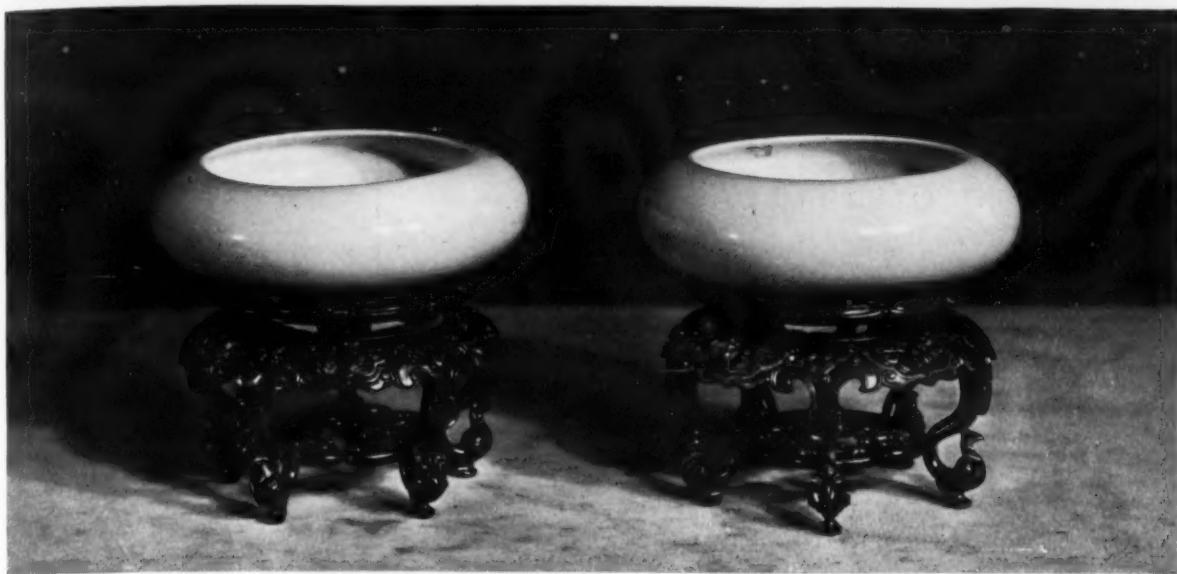
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PAIR OF K'ANG-HSI CLAIR DE LUNE WATER COUPES
In the sale of the Lee Van Ching collection of Chinese art at the American-Anderson Galleries, Inc., on February 7th and 8th.

COMING AUCTION SALES

(Continued from page 24)

Schernikow, will go on exhibition at the American Art Association-Anderson Galleries, Inc., February 1st, prior to dispersal on the afternoon of February 6th. There are one hundred and eighty-five items in this one-session sale, with floral, animal, marine, geometric, and other subjects about equally represented.

Among the most important examples are a ship rug with the brig *Autumn* in white on a blue and mauve ground; a pictorial specimen with house and a garden where a small boy and girl play with a dog and a rare old floral specimen, 8 feet 4 x 6 feet 3, with brilliant floral motives bordered by intertwined scrolls and flowers. Other exceptional pieces include a fish and bird rug, a jardiniere rug with a potted plant in deep crimson on a gray center; a nursery rug, with plaything motives bordered by alphabets and numerals; a "valentine" rug and a ship piece with sail boats under full sail and lighthouse motives in the upper corners. A rare flower and bird rug has an eagle with a shield in each corner, while another interesting specimen is worked in stained glass pattern.

RITCHIE-TILLINGHAST BOOKS

Exhibition, February 1
Sale, February 5, 6

According to the announcement of the American Art Association-Anderson Galleries, Inc., a sale of books, the property of the late G. W. H. Ritchie of Providence, Rhode Island, and of A. W. Tillinghast, will be held at the Galleries, February 5th and 6th in the afternoons. The works will go on display February 1st.

The Ritchie collection, best known for its extra-illustrated books by standard authors, will be dispersed on February 5th. The Tillinghast property, which will be dispersed in the second session, is made up mostly of illustrated books of the last fifty years, with many first editions, including a group of Stevenson. Outstanding is Stevenson's *Prince Otto*, first edition, Sir Sidney Colvin's copy with his autograph on the half-title, and laid in is the penciled manuscript of the original unpublished preface, signed with initials. Among the Americana is a rare Indian treaty, 1757, and an early map of the Hudson River in an atlas published in Amsterdam, 1684-88.

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CHRISTIE'S, LONDON LAWSON SILVER PLATE Sale, January 29

Old English silver, the property of the late Mrs. William Lawson and other consignors, will be sold at Christie's on January 29th. The earliest pieces in the dispersal are several apostle spoons, one of them dating from the Charles I period. Queen Anne specimens include a mug dated 1707, a pair of small table candlesticks, dated 1705, and a coffee pot with floral chasing of later date. Two Charles II tankards should be among the most interesting pieces in the sale, one of them plain, with maker's mark EL and 1661 hall marks, the other richly decorated and bearing the maker's mark EG crowned, with pellet below.

The majority of the other silver in the sale dates from the XVIIIth century, and numbers only a few pieces that may be traced to definite silversmiths. Among these are a sugar basin and cover and pair of tea caddies by E. Aldridge and J. Stamper, 1756; an Irish two-handled cup, chased with vine branches and grapes by Matthew Walker, Dublin, 1723; a pair of silver-gilt centerpieces by Matthew Boulton, Birmingham, 1832; three oblong tea caddies with Chinese figures and scroll work by Simon Lesage, 1755, 1756; and a pair of tall Corinthian design table candlesticks by Ker and Dempster, Edinburgh, 1763. In addition to the above items, the sale also includes some Sheffield ware and other plated silver, as well as a few Italian, German, Dutch and French specimens.

CHESHAM-FLEMING PAINTINGS AND DRAWINGS Sale, January 31

A sale of paintings and drawings by old masters, the property of Lord Chesham, R. A. D. Fleming, Esq., and other consignors, will be held at Christie's on January 31st. Among the

most interesting of the paintings are a pair of fruit and flower still lifes by Van Aelst, signed and dated 1642, Jordaan's "Portrait of a Lady," twice on public exhibition at Burlington House, "The Pet Dove," by Wheatley and a portrait by Mierevelt of John van Older, Minister at The Hague. Works of the Dutch and English schools predominate, although there are also canvases given to French, Italian and German masters, largely of the XVIIth and XVIIIth centuries. The few drawings appear rather uninteresting.

PAINTINGS BY OLD MASTERS Sale, February 1

Christie's will hold a miscellaneous painting sale on February 1st, in which a number of drawings and pastels are also included. Numerous Dutch works of the XVIIth and XVIIIth centuries are to be offered, including still lifes by Huysum, Ruysch and Van Os, landscapes by Hobbema, Potter, Ruysdael and Molenaer, genre scenes by Brouwer and Teniers and other canvases given to van der Neer and Wouwerman. Paintings of the English XVIIIth century school are also numerous, among them being four Lely portraits; a "Portrait of a Young Gentleman," by Ramsay; "Mr. Garrick and Mrs. Pritchard in *The Suspicious Husband*," by Zoffany; companion portraits of Mr. and Mrs. David Garrick, by Reynolds; Portrait of a Lady, (presumably Mrs. Delaney) and "Gypsies Round a Campfire," by Gainsborough; as well as canvases by Cotes, Kneller and Sir Martin Shee. Among the sporting paintings are two Alkens, "In Full Cry," and "The Derby, 1818," besides a characteristic Wolstenholme, entitled "Breaking Cover." The English painters of domestic idylls are represented by Morland's "The Woodcutter," and Wheatley's "The Soldier's Return."

In the Italian group may be found canvases given to Veronese, Tintoretto, Canaletto and Tiepolo, as well

as the less resounding names of Guardi, Dell'Ortolano, Vannini, Santi di Tito, Pannini, Ferrato and "Florentine school." In the Flemish group are a Rubens, "Adoration of the Shepherds," done in oil on paper; a landscape on panel, given to Breughel; a portrait of Charles I in armor, given

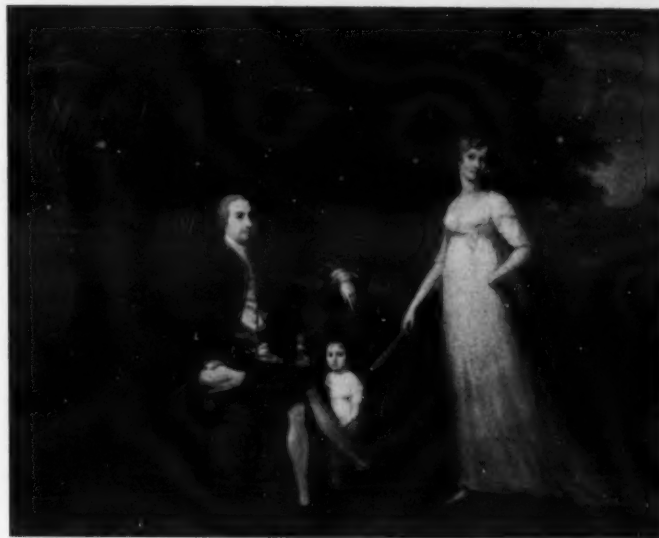
to Van Dyck; and a "Woody Landscape" by de Koninck. Of the French school are a portrait of a lady, given to Lavreince; a portrait of Etienne Jeaurat by Greuze; a portrait of Madame du Barry by Nattier; and a classical landscape, attributed to Claude.

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FOREIGN AUCTION CALENDAR

LONDON

Christie Manson & Woods

January 28—Chinese porcelain, carvings in hardstones and Eastern rugs and carpets from various sources.

January 29—Old English silver, the property of the late Mrs. William Lawson and other consignors.

January 30—Decorative furniture, the property of Mrs. Hansard and Mrs. Woodward.

January 31—Paintings by old masters, the property of the Rt. Hon. Lord Chesham and of R. A. D. Fleming.

February 14—Old pictures from various sources.

Sotheby

February 17, 18, 19—Valuable printed books, autograph letters, manuscripts, etc., from the Ridley, Hoole, Gatti and other collections.

NEW YORK AUCTION CALENDAR

American Art Association
Anderson Galleries, Inc.
30 East 57th Street

January 24, 25—The Ton-ying collection of Chinese Art.

January 29, 30—Sir David Lionel Goldsmid-Stern Salomons library, Part II.

January 30—Paintings, the property of the estate of the late Colonel James Elverson, Jr., of Philadelphia.

January 30, 31, February 1—French furniture of the XVIIIth century from the estate of the late Mme. Alix Collard-Davinroy of St. Dizier, Haute-Marne, sold by order of M. Andre Bourlier-Collard of Paris.

Fifth Avenue Auction Rooms
341 Fourth Avenue

January 22, 23, 24, 25—Paintings, furnishings and bric-a-brac.

Plaza Art Galleries, Inc.
9-13 East 59th Street

January 24, 25—Italian furniture, textiles, tapestries and pictures by order of B. Neri of Florence, Italy.

January 29, 30, 31 and February 1—Collection of American and English furniture and decorations by order of Miss Fannie Bradley of Hilltown, Pennsylvania, and other consignors; also library sets, first editions and sporting books, including the library of Mary C. Allen.

Rains Galleries
3 East 53rd Street

January 23, 24, 25—Contents of the Paris residence of the late Mrs. George A. Kessler, including antique furniture, tapestries and rugs, paintings, engravings and objets d'art.

Silo Galleries
40 East 45th Street

January 24, 25—The Harold Bailey collection of early American furniture.

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MERYON ETCHINGS
SOLD AT CHRISTIE'S

LONDON.—The Arnold collection of about fifty etchings by Charles Meryon realized £1,780 at Christie's on December 17th, according to the London Daily Chronicle's report.

Most of these etchings were purchased by the late Mr. Edward Arnold more than fifty years ago, when there were few who appreciated the delicacy of Meryon's work, and the whole collection cost him rather less than £100.

He gave as a rule sums ranging from 10s. to £2 or £3, though for the "Abside de Notre Dame" he gave the then extravagant price of £12. In the recent sale this print realized £409 10s.

There has been no important sale of etchings by this master since 1910,

when the Theobald collection was dispersed and when thirteen items produced nearly £3,000. The impressions in this sale, however, were far superior to most of those sold on December 17th, which mainly accounts for the lower prices.

The superb Theobald impression of "L'Abside," for instance, realized the record price of £672, while "Le Pont au Change" in its first state made £210. The Arnold impression of the latter failed to arouse a higher bid than £63.

There are other factors, too, at work. Twenty years ago etchings by living men such as Sir D. Y. Cameron and Muirhead Bone were only just beginning to receive the appreciation of collectors, and James McBey was almost unknown; whereas today there are many one-time admirers of Meryon's work whose tastes have now turned to the plates executed by the masters of the Scottish school.

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SANTA FE TO HAVE INDIAN MUSEUM

Plans for the construction at Santa Fe, New Mexico, of a museum and laboratory for the study of American Indian life in the heart of the cliff-dwellers' area were announced on January 11th by the Board of Trustees of the Laboratory of Anthropology at Santa Fe, according to *The New York Times*. The first of the proposed ten units will be built this spring, the board announced, from \$200,000 provided by John D. Rockefeller, Jr., who will also contribute the income from a \$300,000 fund toward the laboratory's budget for five years.

Additional contributions, and possibly a permanent endowment, the announcement said, were expected from Mr. Rockefeller if the laboratory proved its value as a lasting operative institution. It was also announced that John Gaw Meem of Santa Fe, a member of the American Institute of Architects, had been selected as the architect for the buildings. Mr. Meem's selection was made by an architect's jury headed by John V. Van Pelt of the New York Chapter of the Institute.

When completed the project will provide research laboratories, museum exhibitions, lecture halls and facilities for graduate instruction in archaeology, as well as public education in the history of America's native races. The buildings will be erected on a fifty-acre plot on the outskirts of Santa Fe and will be near the largest Pueblo Indian villages, thus enabling research workers to study New Mexico's valuable historic relics without removing them from the State.

Mr. Meem has designed the plans for the group in what is termed the "Santa Fe" style of architecture. The first unit will cover an area of about 8,000 square feet and will contain on one floor administrative offices, exhibition halls, laboratories, studies, an assembly hall and lounge and a library. "The unit," the announcement said, "which will be built early this spring, is to be the first of a series of buildings which, it is hoped, will ultimately bring together records and exhibits of all the important aspects of research work in the Southwest. We intend to coordinate the studies of American Indian life from the earliest times to the present, to facilitate research work and to help spread a knowledge and understanding of America's archaeological past."

"Among the projects to be immediately undertaken are the formulation in field conferences of the basic problems of Southwestern anthropology, the organization of a cooperative surface survey of archaeological sites in the Southwest, a surface survey of New Mexico, a study of the archaeology of the Rio Grande drainage and a piece of extensive excavation, preferably near Santa Fe. "The trustees of the Laboratory of Anthropology desire to cooperate to the fullest extent with all scientific agencies in the Southwest, particularly with the Museum of New Mexico, the School of American Research and the University of New Mexico. Their wish is to supplement rather than to duplicate the efforts of such agencies."

The laboratory already is said to have one of the largest collections in the United States of modern and prehistoric Indian pottery, Navajo blankets, silverware and other products of the Southwestern tribes.

Other units to be added to the central structure are the Navajo Building, to be constructed immediately, an Ethnological Laboratory, four laboratories for allied branches of research, an administration building, living quarters for the staff and a residence for the director, a garage, a central heating and power plant and experimental gardens. A set of architectural drawings and plans for the complete group are displayed at the American Museum of Natural History here until January 18th.

The Laboratory of Anthropology was incorporated in New York in 1927, and its trustees include representatives of leading universities, museums and scientific institutions throughout the country.

DETROIT

Among the printmakers who exhibit in the current exhibition by Michigan artists at the Institute of Arts are Leo J. Meisner, John Alexander Marshall, Albert Hemeryck, Clyde B. Nordquist, Carl Hoerman, Warren P. Lombard, Clarence Chong, Ben Hom, George Harper, C. E. Delbos, H. Wilder Bentley and A. C. Pack.

Coincident with the exhibition of paintings and sculpture by Michigan artists, the Textile department of the Detroit Institute of Arts announces an exhibition of embroideries designed and executed by A. D. Holmes of Royal Oak, Michigan, and loaned by Henry G. Stevens.

The exhibition of contemporary German graphic art which hung for a time in the temporary gallery of the Institute, has been removed to the lower hall, where it is shown during the month of January.

Using bird and flower themes for the expression of his delicate art, Baron Ernst von Maydell sends a group of unusual water color drawings to the Detroit Institute of Arts, where they are now on view in the print rooms.

The Gordon Galleries announce that they will open an exhibition of water colors by Arthur B. Davies and by William Lee Hankey on February 3rd to remain until the 17th.

A group of etchings by Samuel Chamberlain have recently been placed on view at the Ainslie Galleries, where a special showing of plates by Harry Wickey is promised for the near future.

KANSAS CITY

An exhibition of paintings by Degas, Renoir, Andre, Pissarro and other modern French artists opened at the Kansas City Art Institute on January 5th. They have been brought from the Durand-Ruel Galleries to remain at the Institute throughout January.

A "Landscape with Figures" by Gauguin is among the thirty-six paintings, which also include "The Bathers" by Chevannes, two landscapes by Guillaumin, two by Loiseau, two by Moret, four by Monet, a flower piece by Redon and three landscapes by Sisley.

From this exhibition may be gained a very fair idea of the French Impressionists and their absorbing interest in light and color.

An exhibition of oil and water color paintings, etchings and sculpture by members of the Kansas City society of artists is now on view at the Y. M. and Y. W. H. A. Building.

ST. LOUIS

The current exhibition at the Artist's Guild includes interesting landscapes by Sarkis Erganyan, Martha Hoke, Emily Phillips, William Bauer, Paula Fensky and Gustave Goetch.

January exhibitions in St. Louis include a showing of old books and work by members of the Art School faculty at the City Art Museum; color reproductions of modern paintings at the Public Library; paintings by Valentine Vogel at Kocian's; Spanish antiquities at Healey's; colorful works of the XXth century at the Newhouse Galleries; and quiet XIXth century canvases at the St. Louis Art Galleries.

BERKELEY

The Berkeley Art Museum is holding an exhibition of Oriental paintings, Chinese, Japanese, etc., which opened on January 7th. Concurrently there is a show of water colors by Lucretia Van Horn, Berkeley artist.

The Oriental paintings have considerable merit, as they have been selected by competent judges of oriental art. For the decorative artist, the primitive workers of the Far East have many valuable suggestions.

An exhibition of work by members of the California Print Makers' Society is being held at the Casa de Manana Gallery in Berkeley. This showing will continue through January 31st. Another Berkeley exhibition is that of the paintings by John Emmett Garrity at the Berkeley League of Fine Arts Gallery in the Hotel Durant, which continues to January 26th.

FORT WORTH

The twenty-first annual exhibition of selected paintings by American artists opened at the Fort Worth Museum of Art on Friday evening, January 3rd, with a private view for the members of the Fort Worth Association and their friends. The collection consists of forty-seven paintings, representative canvases of the artists showing, forming a small but well rounded exhibition.

Among the artists represented are Frank A. Bicknell, by "An April Day;" Murray P. Bewley, "Winifred;" Dines Carlsen, "Brass Kettle;" Emil Carlsen, "Christ and the Fishermen;" Eliot C. Clark, "Birches in Autumn;" Maurice Compris, "Emma;" Sidney E. Dickinson, "Mary;" Charles H. Ebert, "Hauled Out;" George H. Evans, "Dispute;" Hallie Champlin Fenton, "Still Life;" John Fulton Folinsbee, "River Lane;" Frederick Carl Frieske, "Girl at the Piano;" Aaron Harry Gerson, "Tapping Steel;" Edith Jackson Green, "Three Sunflowers;" Marian D. Harris, "Copper Kettle;" Erik Guide Haupt, "Signorita Diodata Danda;" E. Martin Hennings, "A Friendly Encounter;" Daisy M. Hughes, "Road to the Sea, Provincetown."

Malcolm Humphreys, "The River's Edge;" J. Theodore Johnson, "Music and Mood;" Paul King, "A Crowded Harbor;" Frank C. Kirk, "Aspiration;" Ida Pullis Lathrop, "The White Fox;" John Lavallo, "Portrait;" Harry Leith-Ross, "Vineyard Haven;" Hayley Lever, "Dancing Boats;" William Auerbach Levy, "Peasant Woman From Quimper;" Roy M. Mason, "April in Virginia;" Iris (Marie) Andrews Miller (Mrs.), "East River;" Maurice Molarsky, "Girl in Green;" Marjory Munroe, "Study in Black and Ivory;" Josephine Pitkin Newton, "Spruce Grove;" Hobart Nichols, "St. Martins in the Tyrol;" Carl J. Nordell, "Solemnity."

Willard D. Paddock, "The Bend in the River;" Henry Woodbridge Par-

PHILADELPHIA

Shown concurrently at the Art Alliance with the portrait sketches from the League of Nations sessions by Violet Oakley are other sketches of personages, of landscapes and gardens and of preliminary designs for mural decorations, by Edith Emerson.

The recently opened Renaissance Gallery at 1807 Chestnut Street shows as its first exhibition portraits and decorative landscapes. Among the former are works by Sir William Beechey, James Northcote and Thomas Hudson. Nasmyth, Julius Caesar Ibbetson and Giambattista Piranesi are represented with characteristic works. A few modern works are included such as a Davies nude, a Meunier miner and two landscapes by J. Francis Murphy.

Five exhibitions are now current at the Associate Gallery of the Philadelphia Art Alliance, 1716 Rittenhouse Street. Oil paintings are shown by Helen Shand and Katharine Dunn Pagon, oils and tempore by Caroline Gibbons Granger and crafts work by the School Art League Alumni Association. The showings will remain at the Alliance to February 3.

ton, "November Skies;" Edgar Alwin Payne, "Chiglogia Salls;" Marguerite S. Pearson, "At the Melodeon;" Carl W. Peters, "Little Village;" William S. Robinson, "Autumn Hilltop;" Harry Shokler, "From the Chateau, Cagnes;" Howard E. Smith, "Polo at Myopia;" D. Anthony Tausky, "The Eurasian;" Paulette Van Roekens, "Johnny Cake Hill;" Charles Vezin, "Reflections;" Edward C. Volkert, "The Woodlot;" Frederick J. Waugh, "Outside;" Mary Wicker, "Sartene-Corsica;" and Andrew Winter, "Barges on the Harlem."

BUFFALO

The Buffalo Fine Arts Academy recently showed an exhibition of rare fragments of stained glass from the XIIth to the XVIIth centuries, loaned by L. J. Demotte of Demotte, Inc. Twelve fragments, illustrative of the lost art of these centuries, were shown from December 29th to January 20th.

Also at the Academy recently was a Memorial Exhibition of works by Elihu Vedder, comprising over eighty oil paintings and sketches. The paintings were circulated by the American Federation of Arts.

Until January 6th, at the Academy was shown an important group of paintings in oil and water color by Winslow Homer, loaned by the Art Institute of Chicago. Twenty-three pictures were included, among them "Prout's Neck," "Outlook, Maine," "Stowing Sail, Bahamas," "Adirondacks Guide," "Watcher, Tynemouth," "Fishing off Scarborough," "Marblehead," "Man in Boat, Maine," and an oil of outstanding quality, "Watching the Breakers."

INDIANAPOLIS

Eleven artists are represented by forty paintings in the forty-fifth annual exhibition of American paintings held during January at the John Heron Institute. There are canvases from a few of the more advanced, as well as from the conservative artists of today. With landscape motives predominant, the strength of the show lies in the vigor displayed by such moderns as John Grabach in "Hell Gate," Charles Rosen in "Roundhouse," and Preston Dickinson in his finely organized still life.

The Pettis Gallery recently exhibited thirty-two canvases by Edith Gordon Adams, the majority of them total subjects.

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CLEVELAND

An exhibition of modern craftsmanship and decorative arts is now being shown at the Cleveland Museum of Art by the Austrian Werkbund of Vienna. For generations the Viennese have been noted as insurgents against the copying of historic art forms; and from the Art Nouveau of thirty years ago to Art Moderne of today, they have taken a leading part in progressive art movements. Too little opportunity has been afforded Americans for seeing their work comprehensively at first hand, so the present showing is a welcome one. It proves that the insurgent or secessionist spirit is still alive among the artists of Vienna; that they believe the past has lived and played its part, and that we of today should live in the spirit of the present. It also gives a glimpse of the delightful humor of the Viennese, a spirit that is all too seldom permitted to show itself in art because of the hide-bound tradition that art is too holy a thing to permit of trifling.

This Werkbund is an association of artists and craftsmen banded together as were their predecessors of the past in the guilds, except that instead of fostering one craft alone, as did each of the guilds, the modern Viennese associate all crafts in one organization. The objects shown include pottery, brasses, silver, weaving, and enamel. The enamels are especially characteristic of the new mode of expression. They are colorful in the extreme. The designs are largely geometrical or highly conventionalized natural forms.

A craftsman, working in brass, cutting large sheets of this material, noticed the interesting forms taken by the brass shavings, which suggested animal forms. In a quite original manner he followed the suggestion, and has made fleet deer, or slim hunting dogs from brass and copper spirals. The pottery is distinguished for its depth and richness of color, and the refinement of its glaze. The old spirit of thorough, solid work is fused with the new design and form. As is usually the case with the modern movements, best results have been achieved in the field of textiles, and the examples shown here are not only entirely modern in feeling, but are so sanely modern that they may, with utmost propriety, be made into a gown

for every day wear, or hung on the walls of an every day home.

The exhibition remains in Cleveland through February 15th, after which it will be shown in the country's leading cities. It will go far toward acquainting Americans with the ideals embodied in Austrian art, and with the manner in which these ideals have been worked out in objects useful as well as beautiful.

At the Eastman & Bolton Galleries, etchings and lithographs by Giovanni and Carlotta Petrina were recently shown.

The Korner & Wood Galleries are showing etchings by Hugh Fisher, English writer and illustrator. About thirty subjects are on view, including animals, portraits, architectural subjects and landscapes.

A group of water color paintings by Robert Halliwell is on exhibition at the Gage Galleries. The subjects are from Rome, Spain, Cuba, Paris and New York.

The Guenther Galleries are now featuring colored engravings of hunting, steeple chasing and coaching subjects by the following engravers: Charles Hunt, E. G. Hester, J. Harris, H. Papprill, Harris and Summers, R. G. and A. W. Reeve, C. Rosenberg and Clark and Dubourg.

An exhibition of water colors recently opened at the Women's City Club. Paintings by prominent water color painters of Cleveland are shown, and also a number of famous artists of Europe and America. These last are lent by members of the club.

Work of Cleveland and Pittsburgh artists who have served on the juries for the annual art exhibitions of Erie was placed on exhibition in the art gallery of the Erie Public Library, beginning January 17th.

The Cleveland jurors are Frank N. Wilcox, Rolf Stoll and Paul Bough Travis, and besides these, the Erie Art Club has invited Grace V. Kelly to exhibit a group of paintings.

The annual exhibition of work by the faculty was recently hung at the Cleveland School of Art. Among the exhibitors are Henry G. Keller, Frank N. Wilcox, Julius Mihalik, Willard W. Combs and Carl F. Gaertner.

BOSTON

The Museum of Fine Arts, Boston, has just added to its textile collection an important example of Hispano-Moresque silk of the XIIIth century. It is woven in bands of geometric patterns and conventionalized birds and tree designs. While the prevailing background is a deep wine red, bands of conventionalized pine trees against a deep sky blue ground are disposed on either side of a central and wider band of birds and trees in pairs woven of silver thread against the red ground.

The piece is of unusual significance because of its size and the excellence of its design. Complete motifs and their repeats are shown, giving, as so few pieces of such an early date do, the effect of the material in larger lengths. To have available such a piece for enjoyment or study is of great significance, permitting one to see not only the excellent drawing in materials of the time, but also the jewel-like quality of its colors which are so skillfully played off, one against the other. The intense greens, deep blues of two shades, gold and silver, and wine red are employed with an effectiveness which reveals a long tradition of textile weaving behind it. An example, apparently from the same piece, is in the Barcelona Museum in Spain, but the one just acquired by the Museum is larger and shows a better arrangement of the pattern.

The art of the Irish silversmith

who flourished as early as the Xth century, several hundred years before the English craftsman was making works of art in silver, is well illustrated by a pair of Irish candlesticks of the early XVIIIth century recently acquired by the Museum. They date from 1731 and were made in Dublin, probably by Thomas Bolton. The candlesticks, in Queen Anne style, of square base and cut corners, decorated with punch work, are of typical early XVIIIth century design, which is restrained in comparison with the elaborate styles in vogue later in the century. The pair are marked on the bottoms, with crowned harp, an official mark carried only by those pieces of Irish silver made in Dublin. They also bear an L in shield, the initials T B with conjoined script in shaped shield, and engraved numerals, which sets the date as 1731 and the probable maker as Thomas Bolton.

Special exhibitions at the Fogg Art Museum include: Maya Art, lent by the Peabody Museum; exhibition of drawings, lent by John Nicholas Brown; exhibition of woodcuts and engravings, by Albrecht Durer; loan exhibition of Persian painting.

An exhibition of portraits by Charles Hopkinson was shown at the Guild of Boston Artists through January 11th.

Mrs. Pancoast's gallery recently held an exhibition of its new modern

group. Hopkinson, Pepper, Carson and Connah were some of the local artists in the exhibition.

The exhibition at the Children's Art Center from January 6th to 25th is composed of etchings and wood-blocks of trees and flowers and statuettes of especial interest to children, by Bashka Paeff.

Paintings and water colors by twenty-nine Boston artists were on exhibition at the Copley gallery through January 10th. H. Dudley Murphy, Aldro T. Hibbard, Charles H. Woodbury, Marie Danforth Page, Charles Curtis Allen, John Whorf, Charles Hovey Pepper, Nellie Littledale Murphy, Stanley W. Woodward, and Alden L. Ripley were among the artists represented.

For his first showing in Boston, Carl W. Rawson has sent to the Grace Horne Galleries canvases depicting various moods of northern Minnesota. Also in these galleries are flower paintings by Clara Holm Smith; John Whorf's latest canvas, "The Sponge Boat," lithographs of boxers by William H. Littlefield, paintings by William Baxter Closson and A. P. Tisch, abstractions by Dorothy Loeb, water colors by Paul Gill, A. Leslie Gill and Charles R. Knapp, and others.

The Galleries of Doll and Richards present, through February 4th, an exhibition of water colors by Bessy E. Creighton.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Glen C. Henshaw, to January 31st.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Paintings, water colors and etchings by John Dix to January 25th. Portraits by John da Costa, to February 1st. Paintings by Julius Franke, January 27th to February 8th.

"An American Place," 509 Madison Ave.—Exhibition of fifty new water colors by John Marin, during January.

Architectural League of New York, 115 East 40th St.—Forty-fifth annual exhibition of the League, February 1st. to March 2nd.

Arden Gallery, 460 Park Ave.—Exhibition of drawings by Lily Cushing and woodcuts by Gertrude Hermes, to February 12th.

Art Center, 65 East 56th St.—Exhibition of drawings, water colors and small sculpture by the New Society of Artists, to January 26th. City Gardens Club of New York City Sky Gardens, January 25th to February 1st. In the etching room, etchings by Gordon Grant, to February 1st. Work by the New York Society of Craftsman and Mexican crafts, semi-permanent.

Babcock Galleries, 5 East 57th St.—Exhibition of water colors by Dodge Knight, to February 1st.

Balzac Galleries, 102 East 57th St.—Exhibition of bronzes and drawings by Rodin, through February 8th.

Barbizon Branch Gallery of the Art Center, 149 East 62d St.—Exhibition of batiks by Brewster Board; and paintings by contemporary East Indian artists, to January 26th. Paintings by members of the Cysan Artists of 11 Bronx, January 30th to February 2.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XVIIIth century English school.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Annual exhibition of the Brooklyn Society of Etchers, through January. Exhibition of contemporary Belgian painting, sculpture and graphic arts, to February 23d.

Brunner Gallery, 27 East 57th St.—Exhibition of paintings by Othon Friesz, through January.

Burehard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Sporting reprints and a group of views of old New York, through January.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Chambrun Galleries, 556 Madison Ave.—Exhibition of the work of Helene Perdriat, to February 15th.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—Paintings by Peter Blume, to February 15th.

De Hauke Galleries, 3 East 51st St.—Paintings by Jacques Mauny, to January 25th. Modern paintings, water colors and drawings.

Delphic Studios, 9 East 57th St.—Boardman Robinson, a twenty year retrospective, to February 1st.

Demotte, Inc., 25 East 78th St.—Gothic sculptures, tapestries, ivories, enamels, stained glass, furniture.

Downtown Gallery, 113 West 13th St.—Recent paintings of "Hotels and Cafes" by Stuart Davis, to February 10th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Exhibition of portraits (The Critics Hanged) by a group of American artists, to January 31st. Exhibition of Negro sculpture from the collections of John Graham and Frank Crowninshield through January. Paintings by Arnold Blanch and drawings by Pepino Mangravite, through February.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by Mary E. Dignam, to January 30th. Exhibition of drawings by Degas, Guys, Cassatt and Puvis de Chavannes, February 1st to 14th.

Ehrlich Galleries, 36 East 57th St.—Exhibition of landscapes in oil and pastel by Louis J. Borgo, through January.

Ferargli Galleries, 37 East 57th St.—Exhibition of portrait sculpture, to January 31st. Portraits by Minga Pope Patchin, to February 2nd.

The Fifteen Gallery, 37 West 57th St.—Paintings by Andrew T. Schwartz, through February 1st.

Fifty-sixth Street Galleries, 6 East 56th St.—Exhibitions of paintings and sculpture by Wayman Adams, sculpture by Roy Sheldon, Sava Botzaris and Ivan Mestrovic, through January 25th. Memorial exhibition of paintings by Anthony Angarola, January 27th to February 15th. Sculpture and drawings by Leo Lentelli and paintings of Egypt by Harriet Lord, January 27th to February 8th.

G. R. D. Studio, 58 West 55th St.—Exhibition of paintings by Gutman, Rothschild, Schwab and Sokole, to February 1st.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—American paintings.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Landscape paintings by Edward W. Redfield, to January 31st. Paintings and drawings by Jerry Farnsworth, to January 25th. 31st Annual Exhibition of the American Society of Miniature Painters and recent landscapes and marines by W. Elmer Schofield, to February 1st. An exhibition of paintings, sculpture, water colors, drawings and prints by contemporary American artists of the Downtown Gallery, January 28th to February 15th.

Hackett Galleries, 9 East 57th St.—Exhibition of seven sculptures, to February 8th.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of fine prints by old and modern masters, through January.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Exhibition of oils by Thomas Herbert Smith, to January 26th. Exhibition of contemporary American art, January 25th to February 1st. Oil paintings by Jean Jacques Pfister, through February.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Etchings and dry points by Tittle, through January.

Keppel Galleries, 16 East 57th St.—Exhibition of water colors and contemporary drawings, through January.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of etchings by Angelo and Salvatore Pinto, through January.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Exhibition of etchings and lithographs by six modern masters, to February 1st. Exhibition of water color portraits by Mrs. William Ivins, Jr., February 3rd to 15th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of etchings by Segonzac and paintings by Paul Bartlett, to January 30th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Carnegie Playhouse, 146 West 57th St.—Portraits and landscapes by F. Dayrell Korthauer.

Little Gallery, 29 West 56th St.—Exhibition of silver by modern American craftsmen and Lapparra of Paris, English reproductions and antique silver, through January.

Macbeth Gallery, 15 East 57th St.—Landscapes by A. T. Hibbard, A. N. A., to February 3rd.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces), English embroideries and prints by Winslow Homer, through February. Exhibition of copies of Egyptian wall paintings from tombs and palaces of the XVIIIth and XIXth Dynasties and woodcut illustrations by Arthur Boyd Houghton, through February 9th. English woodcuts of the sixties, through January.

Milch Galleries, 108 West 57th St.—Paintings by Nelson C. White and West African water colors by Erick Berry, to February 1st.

Montross Gallery, 26 East 56th St.—Exhibition of pictures by the Dutch contemporary artist, Willem A. Van Konijnburg, January 27th to February 22nd.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Paintings by Albertus E. Jones and by Saul, to January 27th. Recent water colors by Emil Holzhauser and paintings by Edith Reynolds, January 27th to February 10th.

Mural Gallery of Contemporary Art, 47 West 52nd St.—Exhibition of work in various media, including work by William Gropper, Bernar Gussow, Georg T. Hartman and Emanuele Romano.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of "Painting in Paris," through February 16th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Exhibition of modern oils, water colors and pencil drawings, to January 25th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West.—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930. Room 321; exhibition of portraits in lithography, through March.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newhouse Galleries, 11 East 57th St.—Paintings by Medard Verburgh, to February 8th.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

O'Hana and de Cordova, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Thomas H. Benton, to February 13th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pearson Galleries, International Art Foundries, 545 Fifth Ave.—Exhibition of the Pearson collection of bronze replicas from antique masterpieces, to January 31st. Selected group exhibition of ten young sculptors, February 1st through 20th.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

The Potters' Shop, Inc., 755 Madison Ave.—Exhibitions of pottery and small sculpture by Charles M. Harder and of contemporary American prints, to February 8th.

Rehn Galleries, 693 Fifth Ave.—Paintings by James Chapin, to February 8th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of paintings by Picasso and Derain, 1900-1921, January 25th to February 21st.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of Tibetan banner paintings; and portraits and landscapes by Frank Horowitz, during January.

Rosenbach Galleries, 15 East 51st St.—Exhibition of panels in lacquer by Jean Dunand and two screens by Jean Pelenc, to January 25th. Exhibition of an XVIIIth century Aubusson tapestry, January 25th to February 15th.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co. Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Exhibition of contemporary water colors, through January. Paintings by Ebihara and sculpture by Noguchi, February 1st to 15th.

Valentine Gallery of Modern Art, 43 East 57th St.—Paintings by Marcel Gromaire, to February 1st.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of XVIIIth century mantels and chimney pieces, mirrors, wall lights, oak and pine paneled rooms.

Weston Art Galleries, 644 Madison Ave.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of water colors, drawings and lithographs by Wanda Gag, through February 1st.

Whitney Studio Galleries, 10 West 8th St.—Exhibition of paintings by John Stuart Curry, water colors by James D'Agostino and sculpture by Lauthansky, January 28th to February 8th.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of "La Nature Morte" from Chardin to the abstract, illustrated by examples from the Chester Dale collection, to January 25th.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

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CHICAGO

In the current exhibition at the Art Institute, several galleries are devoted to a showing of work by instructors at the museum. The sculpture section is particularly interesting. Emil Zettler is represented by "Crouching Figure," a bronze torso and a portrait head. Douglas Hall shows a rhythmic wood carving; Elizabeth Haseltine, studies of animals, and Ruth Sherwood, a finely modeled "St. Francis." Alvin Polasek's "Young Eve" is very delicate in its workmanship.

Among the portraits, notable work is contributed by Elmer Forsberg, George Oberteuffer, Camille Andrene, Antonin Sterba, Edmund Biesert, and Boris Anisfeld. Landscape art finds most effective expression in the canvases of Allen Philbrick, Albert H. Krehbiel, Karl A. Buehr, Davenport Griffen, Laura van Pappelendam, Charles A. Willimovsky and Polasek. Decorative compositions include a head by J. Wellington Reynolds, "Flowers" and "Contrasts" by Boris Anisfeld, "Lady at a Window" by F. de Schook and a "Kwannon" by Frederick Poole.

The prize awards in the eighth semi-annual show of the Chicago Galleries Association were recently announced. "Mother and Child," by Roy Collins was awarded the first prize of \$1,000, "Holiday Party," by Karl R. Krafft, the second prize of \$750. O. E. Berninghaus won the first \$500 award with his "Tas Indians on the Mesa," and Frank V. Dudley received the second \$500 prize for his magnificent snow painting, "A Song of Winter."

Prizes were given also to Francis Chapin, Oskar Gross, John T. Nolf, Anna Lee Stacey, Carl C. Preussl,

Jessie Arms Botke, Gerald A. Frank, Lucie Hartrath, Gerald Cassidy, Anna Lynch, Orrin A. White, Karl Ouren, Laura Van Pappelendam, Edgar Cameron, J. Jeffery Grant, Paul Trebilcock, Adolph Shulz, Robert W. Grafton, Frank C. Peyraud, and Alexander M. Valerio.

The prizes for sculpture were given to Emory P. Seidel, who was awarded the Mrs. E. Mansfield Jones prize of \$200, and to Mrs. Alice Littig Siems and John David Brin, to each of whom went a Chicago Galleries prize of \$100.

There recently opened at the Corcoran an exhibit of painting and miniatures by Anna Lynch.

At the Arts Club several exhibits of interest went on view the first week in January. There was sculpture by Chana Orloff; a group of water colors by Arthur B. Davies; a loan exhibition of modern drawings and sculpture privately owned by Chicagoans and six "Rubbings from Monumental Brass," taken from English tombs of the XIIIth to XVth centuries, lent by Chicago University.

M. Knoedler and Company announce that there will be an exhibition of paintings by Bessie Lasky in their galleries from January 25th to February 7th. The showing will include still lifes, landscapes and recent figure paintings.

Also at the Knoedler Galleries, from January 25th to February 8th, will be shown portraits by Tade Styka, twenty-nine canvases in all.

The Chicago No Jury Society of Artists opened its eighth annual exhibition on January 11th on the ground floor of 211 West Wacker Drive. The exhibition continues to January 25th.

SAN FRANCISCO

Etchings by the well known Japanese artist Foujita were recently shown at the White House. The prints include characteristic depictions of cats, child types, a large nude and a classic head, all done with the linear delicacy and subtly handled color which mark the artist's work. All but the head are etchings with aquatint.

The Hoosier Salon Patrons' Association announces for its gallery at 211 West Wacker Drive an exhibit of water colors by various artists, including Edgar Forkner, Lucie Hartrath, Glen Mitchell, Olive Rush, Alice C. Winn, and W. E. Musick. The exhibition will continue for some time.

Paintings by Renoir are on view at the Knoedler Galleries until January 25th.

The Chester H. Johnson Galleries recently put several paintings of special importance on view. The paintings include the "Exotic Jungle," by Henri Matisse, landscapes by Cezanne and Van Gogh, a new Picasso, and other French paintings.

Until January 17th the Arts Club showed a group of modernistic work, including sculpture by Carl Milles, Archipenko, Scheibe, Meller, Joseph Bernard and Allan Clark; and paintings by Foujita, Matisse, Leopold Survage, Ernest Flene, Paul Gauguin, Raoul Dufy, Derain, Pruna, Signac, De Waroquier, Laurencin, and Renoir. Sculpture by Chana Orloff and water colors by Arthur B. Davies were also shown.

SPRINGFIELD

The Springfield Art League has announced its eleventh annual members' exhibition, to be held in the large exhibition hall of the City Library in Springfield, from March 8th to 23rd inclusive. The only exhibits eligible are original works in oil, water color, sculpture, etchings, drawings in various media, architectural drawings and arts and crafts objects of merit by living artists and which have never before been publicly exhibited in the city of Springfield. Not more than four works by each contributor will be placed.

The jury of selection and award for painting is composed of Harriet R. Lumis, chairman; Stanley W. Woodward, J. Elliot Enneking, Lars Thorsen and Pauline B. Williams. The jury of selection and award for crafts is made up of Eleanor A. Wade, chairman; E. Evannah Price and Mary S. Francis. The members of the hanging committee are John H. Miller, chairman; Jessie C. Morse and Ruth Gibbins and of the display committee (for crafts), Ruth E. Reyniers, chairman; Cordelia C. Sargeant and Charles H. Wheeler.

The League prize of \$50 will be awarded for the eighth time for the best oil painting shown by a member of the League who has not passed his thirty-fifth birthday on the date of the opening of this exhibition to the public and who has not previously received it. The Minnie Taylor Malory prize of \$20 will be awarded for the best piece of craft work submitted by a member.

Further details may be obtained from the Chairman of the Exhibition Committee, Harriet R. Lumis, 28 Bedford Road, Springfield, Massachusetts.

OMAHA

Through the courtesy of Dikran G. Kelekian, H. Khan Monif and Yamana and Company, the Art Institute of Omaha exhibits a collection of Japanese prints and textiles and Persian ceramics, textiles and miniatures.

Ukiyoe in figure paintings is illustrated in the work of Utamaro, Shunsho, Kiyonaga, Shigemasa, Toyokuni and Yeishi, and the intimate development of the landscape by Hokusai and Hiroshige. There are also decorative panels by Hiroshige and a series of modern artists: Shinsui, Goyo, Hasui and Shoson.

Four brocades and twenty-five silk panels, sleeves from old costumes, exhibit the beauty of the dyed and woven Japanese fabrics. For the most part these textiles come from the XVIIIth century and cover the various styles from the Kyoho (1716) to the Bunsei (1818) period.

Ceramics shown in the cases are from the IXth to the XVIth century. A number of the pieces exhibit the iridescence which occurs with the decomposition of the glaze before excavation. Among the types represented in the collection are Rakka, Rhages, Kashan and Rhodian examples.

An excellent collection of brocades, velvets and silks of Persian and Turkish workmanship contribute to this colorful exhibition. With the objects which have been lent by the dealers are shown a number of pieces which form a part of the permanent collections of the Art Institute.

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